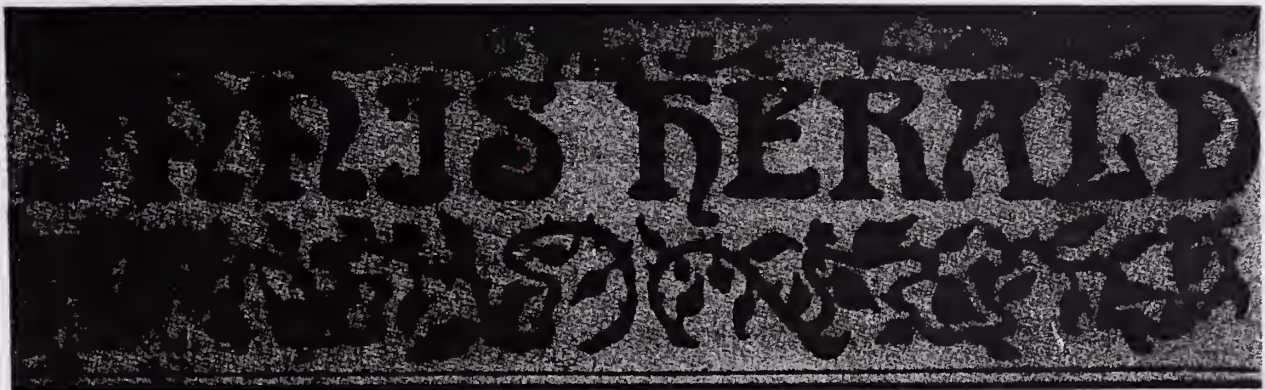


Innis Herald  
'77-'78  
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# CONTENTS: THIS ISSUE

Harold Adama Innis, Who Was He?

Editorial: Come Josephine ... the 70's and the Death of Alphabet Man

INNIS COLLEGE PROFILE.

Baseball is Culture by Marshall McLuhan (1952)

Metric Mind Crime

INNIS ORIENTATION

The Skills Exchange ... OCTOBER CATALOGUE

AN EIGHT PAGE SPECIAL PULL-OUT

THE INNIS HERALD PARKING TICKET

## NOTES

FROM PROFS

COUNCIL AND

ADMINISTRATION

Well there have been happenings in the wonderful old Innis Pub during the last year to be sure. Some of them happenings weren't so wonderful and will just have to be lived with — like the firing of Ida Romano. It's a world of changes, when the old management went Ida had to go too because if she wasn't management, we don't know who was.

Did you know that the Pub's full name is STUBLANE PUB and has been from the first? ... that's what it says on their mail box. Ahh the legacy of John McHugh, or so it seems.

OK, the Pub has been taken over by the ever competent Doug Waldi, who immediately went out and found, stole or cajoled one of the finest cooks on campus to maintain the high standard of food served at Innis. There is entirely new staff:

Bartender Anne Brebner may be seen wearing hiking boots in mid summer 'cause she's "breaking 'em in" so that she can go camping — Anne goes fishing for bass twice a month and says "we really eat 'em". Anne just finished a degree in Canadian Studies. Anne is a feminist — saying, "I just believe in a woman's right to be her own person; individuality — it's still a fight — no matter what they say, a woman still can't get ahead as easily as a man."

Anne also says: "I'm not short, it's just that everyone else has a thyroid condition."

Tom Suddon says he's the sandwich chef and says, "I eat here myself". Tom is a student at Victoria in Urban Geography. He hates the tablecloths in the pub, and says the tea is disgusting and the bartender is too short.

Bob MacDonald is away on vacation but we hear he is a hard worker and the kitchen is at a handicap without him.

Les Wenstrom washes dishes and serves at the front counter. Les is a former Innis student who's been working for the last few years with some travelling in-between. Les is a pinball freak (aren't we all) and his favourite machine of course is flip-a-card.

What more need be said about a cook whose name is Edith Jolly?

Pam Stewart is an English & Drama Student and is a great help while Bob is away on vacation — Tom says "Pam's a godsend."

Doug Waldi is the blond with the moustache and tight pants — he's the manager of the pub now. Doug admits he's a chauvinist and claims that the feminist movement is the ultimate in female chauvinism.

Ever wonder what happens at the corner of Brunswick and Sussex Avenues? Well the Cafe Brunswick just opened this summer and is a quiet little place that serves fresh sandwiches and great salads and fruit and pastries. It's a great place to sit down and chat with friends and lovers. Many Toronto folksingers drop by frequently — why don't you?

Eli Marcus says he's trying to just work at music this year. He moved out of the co-ops when the renovators started and is now as he phrases it "a refugee from Innex". Eli is now a member of the Board of Directors of his own corporation, M.E. Inc.

Joanne O'Shaughnessy is a T.Y.P. graduate and just finished a year at U. of T. but says that she going to try Trent U. this next year. Joanne has adopted a finicky cat named Rufus and would now like to find him another home.

The gang at Vladimir House went to the C.N.E. on the last day of

the summer term — Stella & Clarice were not thrilled when Eli turned the wheel on the "big wheel" ride and made the car spin. The U.S. Enterprise is one of the nicest rides to go on. Clari does not like being upside down in a cage. Mario and Clari got Carl Holmann's autograph at the Carlsberg Pavilion.

The Innis Herald needs writers, typists, photographers, cartoonists, artists, researchers, advertising people, delivery persons and good ideas. If you can provide any or all of the above and would like to work for one of the finest newspapers on campus come to our first meeting in the Herald office, room 317, Innis College, 2 Sussex Ave., Tues., Sept. 20 at 2:00 p.m. or call beforehand if you can't make it (978-7463) or leave a note in the Innis Herald mail box on the first floor, stating your name, phone, and interest and we'll call you. If you have no phone ... come to the meeting; if not leave a note anyway. See your name in print! Work for The Herald ... Come To The Meeting!

A George Carlin album was being discussed, "The Seven Words I Couldn't Use On TV", and uhh ... according to Pete Gibson, the seven words that cannot be said on TV are: QUIZ SHOWS ARE PRESENTED TO BUY AUDIENCES. Ah ... yes ... there is the rude and the vulgar and then there is the truly obscene, unspeakable truth.

The only Tree of Heaven (ailanthus altissima) on Sussex St. was saved from an early death late this spring by an Innis CO-OP resident who singlehandedly talked away a chainsaw which had been following orders from another Innis resident. The tree had been bad it seems and was blocking out the sun and providing shade. Naughty Knotty! It es-

caped with a severe trimming ... which it has so far survived. Decisions such as tree cutting on Innis property should be made to go through Community Affairs as well as the CO-OP, but first of all at least the CO-OP.

It has been mentioned to me that this page in the Herald is too personal, too cliqueish ... hooooeee ... let me try that again ... cliqueish ... should I look it up? Naw it probably isn't in the dictionary anyway, and some people have felt that it is intimidating not to know the people under discussion on this page. But then some people say they like to read it anyway! This page was not meant to be cliqueish ... there's that word again, but originated in order to provide structure in the newspaper ... as the classified ads provide basic structure for the large dailies, the Mosaic is to provide structure for the Herald. It could be that the information is too personal dealing with too few people. Let me know ... the structure will remain the same, that is bits of discontinuous information but the content can change.

Innis College is presenting an "Open House" as part of their Orientation programme, on Monday, September 12th. We are trying to provide a wide range of information regarding the programmes and services of Innis College, and the university as a whole.

## Part-time Undergrads Take Note

The Association for Part-time Undergraduate Students welcomes its members at Innis to the 1977-78 session at U of T and wishes the best in the coming year.

All part-time undergraduate students at Innis College are members of the Association for Part-time Undergraduate Students. APUS is located in Room 1089, Sydney Smith Hall (100 St. George Street). APUS offers the following services to its members:

- coffee available at only 15 cents a cup
- free telephone use for local calls
- the office is open from 9 a.m. — 9:30 p.m. Monday to Thursday, and from 9 a.m. — 5 p.m. on Friday
- a staff of 4 to assist you with enquiries and problems

- publication of Voice, a newsletter produced weekly containing information for U of T part-time undergraduate students
- course evaluations for winter evening and all summer courses
- a book exchange where students may buy and sell second-hand books
- liaison with various sectors of the university to provide optimal conditions for part-time undergraduate students
- publication of a Handbook which gives helpful information regarding the university and its facilities.

## CITY OF TORONTO NOTICE

An application has been submitted to the city by the governing council of the University of Toronto for the rezoning of this site to permit the erection of a university athletic building, as an addition to the existing Benson Building, having a height of approximately 68 feet and a gross floor area of approximately 208,000 square feet. Construction of the building will increase the gross floor area to 2.36 times the lot area rather than the 2.0 times permitted by the by-law, and the open landscaped area will be 24% of the lot area rather than the 35% required by the by-law. The lot is comprised of the lands known municipally as 320 Huron Street (Benson Building), 55/57 Harbord Street, 607/609, 619/621 and 629 Spadina Avenue and the adjacent vacant lands.

If more information is desired, telephone City of Toronto Planning Board, 367-7187

## Campbell's Tomato Soup INGREDIENTS

Tomato, enriched flour, sugar, salt, hydrogenated vegetable oil and/or palm oil, seasoning and citric acid.

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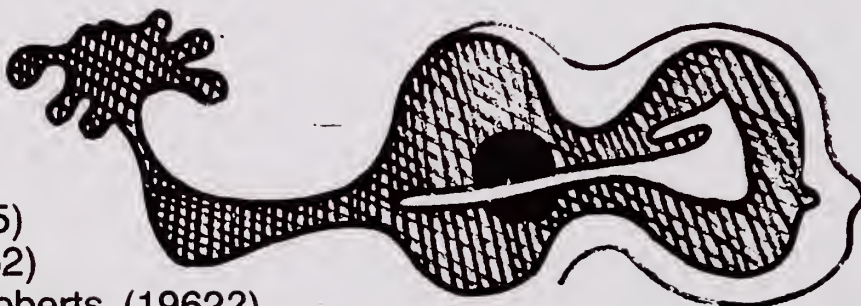
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## THE INNIS LIBRARY

**Hours:** 9-9 Monday through Thursday  
9-6 Fridays

Books (excluding Reference books) are allowed to circulate for two weeks. Also a few short-term loans for course readings are kept at the desk.

### INNIS READING ROOM

Extensive sections on specific areas are found in the reading room e.g. Film books and Science Fiction. We will also be setting up Urban studies and environmental studies areas in the near future.

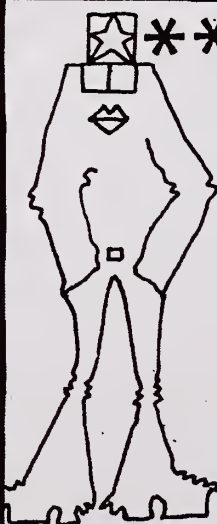
Jane Simpson, Librarian



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## Herald Adams Innis

Harold Innis was a pioneer. He introduced to Western Civilization the theme that the EFFECTS of man-made artifacts, the EFFECTS of Man's technology on man, have determined and pre-determined all his behaviour. He suggested that the Roman Empire existed because of the technologies of PAPER and ROADS (and are not unrelated) and that it died when paper supplies ran out. He has suggested that Canada became what it is because of specific TOOLS or technologies applied to the staples environment. He determined that it was HOW (with what technologies) an environment was utilized that determined the type of culture that would ensue. When we land on distant and deserted planets in the future the pioneering work of Harold Adams Innis will explain precisely the type of culture that existed there with an Innisian type of analysis of the effects of artifacts found. But more importantly, on Earth, Innis has provided a very real structure in which we can travel the complex INSCAPES of INNER SPACE which is the actual 'space' of our time. Without a study of effects of technologies (media) before and as they enter a society that society is travelling blind... which is to say that that is mostly how we are travelling today. But Innis has thrown a monkey wrench into that "blind bliss" to offer some understanding (without hardly any opinion, but just pure observation) into the obvious which is always the most difficult to see.

Innis offers an understanding of the effects of some technology as a structural tool to enable a culture to be experienced in total, in a pattern rather than in bits and fragments of "documented" historical notes. Innis studied the total situation and asks nothing less of the reader... Therefore, Innis is difficult to read. Marshall McLuhan says Innis doesn't have "theories or concepts". His theme is to view the total situation from the ground up. The later Innis work suggests that the effects of the man-made technologies on a society determine the pattern of culture of that people. Tough work to digest if you are used to logical concepts, viewpoints and opinion. He has offered a great deal of understanding as to what RAILROADS are and what they mean and have meant to any society, particularly Canada. Once you KNOW what the total effects of railroads are, it's only a short step to figure out what the total EFFECT of the cement truck outside your window is having and will have on you and your neighbours. From cement trucks to coffee cups to TV and radio, a study of INNIS' work can bring to a conscious level what Marshall McLuhan calls the hidden GROUND, the subliminal and unseen force that lies behind ANY culture, and that determines exactly what is happening. Innis is a very rich individual to study, as his interests were eclectic, discontinuous (he did not have "a one-track mind") and total when he was studying a subject — for ex-

## Harold Adams Innis

by Carl Allen Scharfe

ample, when he was studying the fur trade... he got into a canoe and travelled the fur trade routes!

At some point in his life he discovered through his observations that man behaved in certain predictable ways according to the effects of types of tools or artifacts that were in use in his environment, and that the tools were a kin to a type of pre-programmable drug, which suggests, if one knew the technology that was entering a society, by an understanding of that technology, its EFFECTS could be predicted, or a culture determined. He has documented many of his observations in his published books and the Idea File (which has yet to be published but is available for your perusal in the U. of T. archives.)

Many Innisian scholars have yet to be able to read Innis properly, this is to acquaint themselves with the "total field" and pattern recognition cultural themes running throughout Innis' work. Many think of Innis as a "great historian" or a "superb economist" giving a mere category to a man of multi-levelled, literally multi-cultured insight.

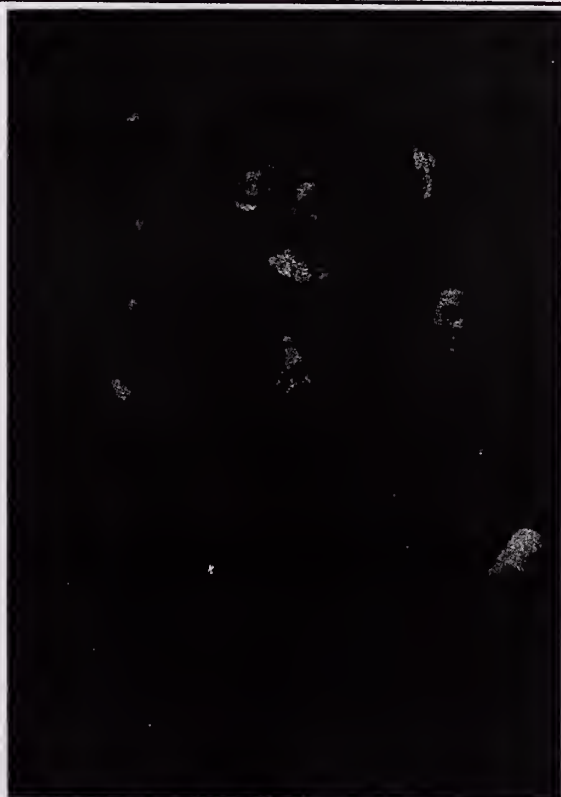
He was the discoverer of a way to 'read' the EFFECTS of man's man-made artifacts on Man. A giant of 20th Century thought, Harold Adam Innis.

Dr. Marshall McLuhan stated last year in an interview in this paper that he is a follower of Harold Innis. As a follower Dr. McLuhan is probably Innis' best

known and most qualified critic. In this interview Dr. McLuhan was asked whether he thought Harold Innis was aware that he was discovering EFFECTS of technology... Dr. McLuhan answered:

"Man-made artifacts? I don't know whether he put it to himself in those phrases but obviously he was studying things that were entirely man-made. And this applied incidentally to the cod fisheries, the railways, the pulp and paper and to the fur trade. The whole fur trade enterprise was a technological enterprise. And he was studying the effects of staples. He began to study staples as they affected the economy, and as they affected the economic life of man, you see. So, I think the bridge for him, from the study of staples to the study of media, was a very simple one. In the cod fisheries he studies the nature of the boats that were used. He studies the technology involved. And in the fur trade he studies all of the aspects of the technologies involved in the fur trade. And he was studying effects at all times."

Innis gave us navigation aid to travel into, out of, around and through INNER SPACE which as Marshall McLuhan says, is the real space of our time, a pioneering understanding of the relationships between CULTURES and the effects of TECHNOLOGIES on MAN. If Innis provided a ship McLuhan has taken over the bridge and has launched ships of his... INNERspace ships — all!



Lillian, Hughana, Harold and young Sam. Mr. & Mrs. William Innis

# HAROLD INNIS

## WHO WAS HE?

"To see Innis in retrospect is to evaluate him in all his selves. His liberalism and his nationalism are both finely mixed in his life's work as a teacher, as an author, and as a man of Canadian letters. One either count, for his scholarship or for his contribution to Canadian studies, there is ample cause to study carefully the career and biography of this man who made his presence felt in such a large way. His nationalism, his political economy of capitalism — the pre-industrial economy and origins of the liberal state — his study of liberal institutions such as the press and the university, his philosophy of the liberal educator, and his place in the history of Canadian liberalism — in all these areas Innis merits our attention. Sometimes his labours broke new ground, as in his study of the pre-industrial economy of North America and in his history of empires and communication. Other times his words were significant as statements of social history."

DANIEL DRACHE (From an article of the *Journal of Canadian Studies*)

... before he began any professional training at all, would it be wise to push his favourite studies in political economy just a little further? There was prolonged and anxious inward debate; there were discussions. He finally decided that when autumn came he would begin professional legal studies at Osgoode Hall. Autumn, however, was five months away. He had always wanted to continue his studies in political economy. Why should he not spend the interval before the opening of Osgoode Hall in improving his painfully inadequate knowledge of economics? The University of Chicago, he knew, had a summer school. He decided to go to Chicago for the summer quarter, 1918.

And so began the life of a scholar.

*When Harold was attending Woodstock Collegiate Institute every morning he would first milk the cows and then walk back into the woods on the farm to check his trap line. He would then walk one mile to the Otterville station and take the train which went 18 miles to Woodstock. ... All his life his prose remained a set of booby-traps for the unwary.*

Innis taught us how to use the bias of culture and communication as an instrument of research. By directing attention to the bias or distorting power of the dominant imagery and technology of any culture, he showed us how to understand cultures. Marshall McLuhan





*Changing Concepts of Time* (1952)  
*The Bias of Communication* (1951)  
*Empire and Communications* (1950)  
*Political Economy and the Modern State* (1946)  
*The Cod Fisheries* (1940)  
*Settlement and the Mining Frontier* (1936)  
*The Fur Trade in Canada* (1930)  
*The History of the Canadian Pacific Railway* (1923)

It is not in dispute that Harold Adams Innis towered over his peers. I myself regard him as the greatest economist that Canada has ever produced. I make that claim in full recognition of the commanding reputation achieved by Jacob Viner at Chicago in my own field of international economics, and more generally in economic theory; and of the respect currently accorded to John Kenneth Galbraith by many economists — not all of them "radicals" or intellectual amateurs — in the United States, Britain, Europe or other parts of the world, as an original social thinker. Perhaps surprisingly to some of you, who are accustomed to the European and American acceptance of economic theory as that which demands mathematical symbols to formulate and mathematical manipulation to use, I base this judgement, not in Innis' work as an economic historian, but on his originality as an economic theorist — using for this purpose my own standards of theoretical originality, which stress the discernment of causal connections between and among socially and economically significant phenomena.

H.G.J.

Excerpt from remarks made by Harry G. Johnson at the Inaugural Harold Innis Lecture, University of Alberta, June 4th, 1975.



It was Innis who launched a whole new way of understanding economic change in terms of the dynamic impulse to growth, or relapse into stagnation, imparted to a young economy by the emergence, upward surge and decay of great staple export industries, based on the massive exploitation of natural resources. Only now, with the development in growth theory of the concepts of linkages and spread-effects and the use of input-output analysis are we beginning to appreciate fully the usefulness of the patterns that Innis saw at work in Canada's development, patterns that have given new insight, not only into our own problems, but into the problems of developing countries the world over. Only now, with growing interest in the theory of communication, are we beginning to understand how important are the foundations that he laid in his *Empire and Communications*. His powerful and original mind unceasingly laboured to disengage the pure ore of significance from the vast accumulation that he gathered of detailed, bedrock fact.

To those of us who were so fortunate as to work with him, he set a magnificent standard of disinterested intellectual effort and courageous belief in truth. He has left to all Canadians, especially to all academic Canadians and, in particular, to those who aspire to work in the field of economics, a great inheritance.

I.S.

Excerpt from the *Technological Trap* by Irene M. Spy — Convocation Address, U. of T. 1971



"He recognized every tree at a glance, even in winter by its shape and its bark. When we walked in the woods or went on a picnic, he named the trees as we went on. At the cottage he would take each stick from the woodbox and name the tree it came from."

"All his life he kept in touch with 'the farm'. On the first warm days in March he'd say, 'They'll be tapping in the bush. Sap's running'. He would listen for the first crows. In the summer he'd say 'They'll be getting in the hay now'. He always went to the farm spring and fall to see his father and mother, brother and sisters. He wouldn't go into town with them but walk through the fields and out to the wood lot, constantly asking questions. How many cows are you milking? Did you boil sap this year? What crops are in what fields?"

"A tremendous power of work was one of the most striking things about him. But not dogged, slogging work. He brought to everything he did a wonderful zest — a freshness and enthusiasm and undiscouragable interest and eagerness."

"Somewhere he had read that writing should always be as stripped and spare as a telegram to Australia. His writing was certainly as compressed as that. He often quoted that saying but he would probably have written with the same constrictio if he had never come across it."

Comments below are excerpts from Tom Cooper's article  
 The Unknown Innis to be published this fall in the Journal  
 of Canadian Studies



Those meeting Harold Innis upon social occasions were not always aware of what he was thinking. During the Sunday afternoon teas for faculty and graduate students which he hosted in his home, Innis would listen attentively to an austere and long-winded colloquy and then confidentially thumb his nose to the children offstage as if to playfully say "what a tedious formality". It is not surprising that the Marx Brothers with their irreverent puncturing of pomp and pretence, were his favorite entertainers. Nor is it surprising that few people ever glimpsed the hidden feelings and attitudes of a man seemingly "incapable of putting anyone on."

It was to become Harold's habit to fill notebooks wherever he went — field notes on journeys, diaries during the war, idea files during the later years, and home-made footnote catalogs throughout his office days. Other soldiers sought sight-seeing and alcohol upon landing in England; Innis sought a library card. Neighbors read the newspaper on the way to the office; Innis read Toynbee and Creighton. During his Ottaviano school days Harold would stop at the McMullen Farm to listen to his mentor, Arthur McMullen, discuss books of various philosophies not permitted in Innis' strong Baptist household. It is not surprising that the object closest to his heart which prevented a German shell from ending his life in 1917 was a book.

More significantly Innis wrote books about books. He followed felled timber down stream and watched it being "ground down to a pulp". He chopped down trees, travelled to see paper being manufactured, and read everything in print about print he could assimilate. He edited, proofread, prefaced, and reviewed. Not only could Harold recognize a tree by its visible roots, but he painstakingly traced the submerged roots of printing through China, Babylonia, Egypt, Greece, and England via papyrus, parchment, clay tablets, pen and ink, and cuneiform... to cite representative examples.

At another point in their relationship, Harold "opened up" to Sam. As Harold was about a decade older than Sam and seemed distant in demeanor, Sam was touched deeply when Harold, the returned soldier, spoke openly of his war experience. Harold imitated the sounds of war with such detail and accuracy, Sam felt "as if I was actually there going through it all. Each shell was so distinct and realistic you could tell the war had made some deep impressions on him."

The two stories illustrate a number of Innis' pronounced traits throughout life — his love for playing tricks on friends, his ability to impersonate voices and imitate sounds due to careful listening and observation, and a playful imagination not ostensibly evident in his writing and professional activities.

The perspective Harold gained on Ontario changed immensely with his year in France, his months in England, his summer in Alberta, his weeks in Russia, and his days in Scotland. It is likewise valuable to consider Innis himself from a number of perspectives: William Kuhns views Innis within the cluster of twentieth century "post-industrial prophets"; William Carey has viewed Innis within the perspective of co-communications study and the history of technology; Carl Berger has grouped Innis with prominent Canadian historians; Robin Neill has written of Innis the economist; Marshall McLuhan sees Innis as modern parent to the study of effects or "formal cause"; while Harold's closest colleagues, such as Vincent Bladen and Tom Easterbrook have seen Innis primarily as they knew him, as a political economist and economic historian, respectively.

"The tall, slight figure, the unruly plume of hair, the genially sardonic smile were well known and well loved throughout Canada. To a whole host of admirers and disciples he will be remembered, not as a row of books, only partly personified, but as the most companionable and interesting of men."

DONALD CREIGHTON





Peter Russell and Sam Innis. (Peter Russell, former principal of Innis College)

## A Letter From Sam Innis

To Marshall McLuhan (May, 1972)

— reprinted with the permission of Dr. McLuhan

From the little hamlet of Roseville, near Kitchener, came a fair young maiden with red hair and a face covered with freckles, with a strong Scottish background of McGregors and McDonalds. Her maiden name was Mary, from the Adams family.

Mary was fond of her Grannie Gamble, and came to visit quite frequently the house on the hill, set back from the 10th Concession of South Norwich Township. It was also back and to the West of a home which sheltered a large family of 13, offspring of Samuel and Sarah Innis, situated very near the 10th Concession Road. The youngest of the 13 — a boy who was not robust, rather unlike the tall, rugged Innis clan, whose name was William. Some time during the visits of Mary to her Grannie's, he set eyes upon her and a light was lit in his heart and a yearning to know more of the freckled redhead. Time passed, proximity was an asset, and love came to the fore.

Although Mary had other ardent, wealthy Romeos, and Will was no physical nor financial catch, Mary was a reader of character and saw in William strong traits of honesty and the tendency to avoid laziness, so she accepted Will's proposal and they were wed as the 19th Century came to a close. They had evidently decided, since Will had had no experience in any vocation other than that of farming, to try to wrest a living for an anticipated family from the soil.

Directly to the North of the lot — a lot being 200 acres — which Samuel and Sarah owned partially, because the Grand Trunk Railway had cut through the property, slicing it somewhat into different sections. William discovered that the owner of the lot which faced the 8th Concession and which backed squarely against that of the 200 acres — the property of Samule and Sarah — would sell the East half or 100 acres of his lot. Samuel and Sarah advised — and even encouraged — Will and Mary to purchase this land which was so closely connected with their own. They knew that the struggle to maintain a livelihood would be very great, especially at the beginning, and they could help Will and Mary at times with eggs, milk, and other farm produce that would be in surplus. After a long day's work, Will and Mary would go in the still of the night down to the old homestead to have their food replenished. Thus it was in such a state of poverty that their first child was born.

Mary being naturally artistic — and having been schooled in Art at Whitby Ladies College, chose to name their first born *Herald*, because the Family Herald was extremely popular as reading material in the family of that day.

One of the major projects after moving to Lot 4, Concession 8, was to move the house which was situated at the apex of the ridge to the brow of the ridge. This again showed forth Mary's true artistic temperament. Both house and barn were at the apex, and were moved down to be situated opposite each other from East to West.

Time passed and Will built a second part to the house, extending it to the East, to produce an "L" shaped building. Later, in a year, when Mary was agonizing from the withdrawal of a breast cancer, William tried to bring a bit of cheer into the life of his partner by building a cement block, pillared verandah, to fit into the "L" shape and facing a beautiful view of the North. This greatly enhanced the beauty of the red brick house, and many happy hours were spent with family, relatives and visitors, sitting in the evening viewing the sunset and the magnificent view to the North.

Eventually the barn, which was also "L" shaped — the shorter portion facing the South — was altered, with the shorter portion being placed at the main part of the East structure, to form a single unit and also enhance the appearance of the barn.

The present farm has many exciting memories of Harold and his active and visionary life. Harold had enlisted while attending McMaster University during the first World War. It was a sight never to be forgotten when he came home for the first time after enlistment, very tall and slender, with a fast, vigorous step, with all the regalia of the uniform of an Artilleryman — braids, shell belts, putties, flat top hat, he presented a very striking figure as he

strode across the fields toward the farm home. Later he was to return, seriously wounded, with two crutches.

Electricity with all its magnificence replaced the old kerosene lamp and lantern, and ushered in a new era of glorious light and convenience.

Eventually the youngest of Will and Mary's children married, and as it was the time of retired for the Seniors who moved to Otterville, Sam and Doris took over the homestead. The farm had been called Ridgeview, but when Sam and Doris' daughter Nancy brought home the High School Reader — which contains a poem by Yeats called "THE ISLE OF INNISFREE" they fell in love with the sentiments of it, and the decision was made to adopt the name Innisfree, to replace the name Ridgeview. Now it seems so appropriate to be thus named, as a tribute and memorial to one of Canada's Greatest Citizens of its First Century — Harold Adam Innis.

### THE LAKE ISLE OF INNISFREE

*I will arise and go now, and go to Innisfree,  
And a small cabin build there, of clay and wattles made,  
Nine bean rows will I have there, a hive for the honey bee,  
And live alone in the bee-loud glade.*

*And I shall have some peace there, for peace comes dropping slow,  
Dropping from the veils of the morning to where the cricket sings,  
There midnight's all a glimmer, and noon a purple glow,  
And evening full of the linnet's wings.*

*I will arise and go now, for always night and day  
I hear lake water lapping with low sounds by the shore;  
While I stand on the roadway, or on the pavement grey,  
I hear it in the deep heart's core. — WILLIAM BUTLER YEATS*



With his wife, Mary, Dunvegan Road, Toronto, 1948/49.

Innis takes much time to read if he is read on his own terms. That he deserves to be read on his own terms becomes obvious as soon as that experiment is tried even once. So read, he takes time but he also saves time. Each sentence is a compressed monograph. He includes a small library on each page, and often incorporates a small library of references on the same page in addition. If the business of the teacher is to save the student's time, Innis is one of the greatest teachers on record.

One can say of Innis what Bertrand Russell said of Einstein on the first page of his *A B C of Relativity* (1925): "Many of the new ideas can be expressed in non-mathematical language, but they are none the less difficult on that account. What is demanded is a change in our imaginative picture of the world."

For anyone acquainted with poetry since Baudelaire and with painting since Cézanne, the later world of Harold A. Innis is quite readily intelligible.\*

\* has been taken from EXPLORATIONS No. 25 and an edited version of the "Introduction" which Marshall McLuhan wrote for the 1964 paperback reprint of Innis' *The Bias of Communication*.





## I DON'T CARE IF THE SUN DON'T SHINE

By Marshall Stonewater

Oh. Look. It was dark. I think it was or it had been raining. I'd been into the Red Spanish wine a bit, I had Dylan on the ole Harmon Karpox type victrola, Dylan and The Band, also I had built an August fire in the fireplace from construction scraps of the renovations next door — but, suddenly I turned off the record player and switched the knob from phone to radio. CHUM FM came in I think, anyhow the station was playing some old Presley tunes... yeah, I kinna got off on that, thought maybe a sort of documentary or somethin' ya know... like them marathon Beatles histories yer always hearin' all the time, on the radio...

Then the announcer came on and said something about Elvis dying today at 42. I had been drawing in a book. I put down the book and pen. My mouth fell open. I felt a bit weak and I stared into the fire; it was just coals by then... ELVIS. A FRIEND! not alive??? ... arrrrrrggggghhhhh MY GOD!!! I'm 33 years old. I grew up with Elvis as much as I grew up with anyone, my actual friends, my sister, my brother, my parents, anyone! ... and now... He had been there... like... uhh... it was too much, Christ! Alone!

I could think of only SALLY. SALLY! SALLY! SALLY! I couldn't get her out of my mind. Sally had been my friend, my "girlfriend", my growing up companion, neighbour, confidant, everything there was to be about growing up in the fifties SALLY was it! ... For me, also Sally had practically introduced me to Elvis. Sally saw and personally promoted those first Tommy Dorsey TV Shows that Elvis first appeared on. Man! Sally had been there from the very, very first! ... Anyway the chronology doesn't really matter... Sally was the fifties to me, she meant Elvis to me, Sally is ME ferchrissake! We grew up back there in Cherry Coke city together! We really understood and cared for each other, like only kids can. And Elvis was a part of us, a friend of ours, both. He was as much a part of us as we were a part of each other. Elvis... Jeeezzzus!

I guess it's a little difficult to see through the last 15 and more years of what was just an imitation of the Elvis before 1959. The Elvis Presley that recorded in a concrete block building in Nashville in '56 and '57 with Chet Atkins produc-

ing, and sidemen like Floyd Cramer... was a revolutionary. The children of the fifties literally lived inside the recordings that came out of that studio. Elvis was a form of armour anyone could wear as a protection against parents, Time Mag mentality, and what was fast becoming a society of outdated ideas and change at the speed of light — TV; the Elvis sneer said it all in a glance: "What THEY are trying to push on us is bullshit!" and *distoin* became the first weapon before "flower power", drugs and Dylan. Still, is it only a coincidence that Presley had become a social icon? ... his music, it was *his* music that really turned everyone on! In the 50's the music of Elvis Presley and how he delivered it was a mind blower. Musically, what happened after he got out of the army was simply a pale imitation of the revolutionary musician country boy poet of only a couple of years before. After the army, how many people ever took Presley for what he actually was... a musician? ... probably not even Elvis himself after he got out of the army and saw all that movie money stacked up in front of him.

Col. Parker knew how to handle a "product". Did he guess that in the 20th Century a man like Elvis is the ultimate musician? Elvis too soon became a package deal "spectacular" in the American tradition of Corn Flakes and Cadillacs and all too inevitably. Elvis Presley, the music man in process had been forced to surrender to an older and conceptual 'commercial' view of what was *actually* happening. He got handled like a 'Sinatra'. Elvis in the hands of his agents, away from musicians, was moulded into a sterile multi-national corporation. When businessmen can see *that* much money ahead, that is the only way they think and after being inducted by Uncle Sam it was probably easy to teach Elvis to think that way too. But if you were there in the mid 50's you *knew* the music of Elvis Presley comin' from Nashville then was NO "package deal". It was ALIVE! — One take cuts with all the rough edges, and the important thing was that it was OURS. It didn't belong to parents, companies, governments, anyone else but us! After the army it didn't belong to us anymore, the sound belonged to the promoters, the movie moguls, and Vegas hypers,

the puppeteers. I guess Elvis actually died, or worse, "retired" the day he joined the army. After all the draft dodging of the 60's, no one realizes that at the time (1959) there was a great tension in the air as to whether Elvis would actually join up and obey his draft notice (not reporting was completely unheard of) and it was "peacetime" then. The penalties were hideous for not reporting, and could Elvis ever be sold to "Middle America" again or live in America if he didn't report?

Elvis was mobilized and mechanized and started listening to other people about his direction from then on... or so it seemed... could we live inside a man who was not his own man? ... We could no longer feel like it was WE who made him cause something else was now putting on some unasked for polish!

It didn't seem like a conspiracy at the time... I mean it's just part of the CULTURE of America isn't it? ... If you've got everything they give you Hollywood; if you've got nothin' they give you movies... Ah yes! Freedom of choice in a Consumer Utopia. And if there's one thing about *finance* it is that it is merciless in its logic, merciless in its comforts, and when it comes to promoting... well... "Mfg. in the U.S.A." just puts a gilt edge on the loan. But until Hollywood, Elvis had not been *logical*. Nobody felt betrayed, just confused at a corrupt "enterprising" power structure that had the ability to reduce a god to a slave. But it was even difficult to notice and many at the time still lived inside what they thought he had been even though they could never really define exactly what it was that Presley presented or had represented.

The first job Elvis had had was as a truck driver in Memphis, the deep south. The name of the company he worked for has now taken on total significance: CROWN ELECTRIC.

Someone had drawn up a marriage licence on lined paper (the kind we used at Armour Heights Public School) and Sally and I had been secretly married at the age of thirteen, I think. We went through a lot of *changes*... sure I guess they were for everyone. But now, this night, Aug. 16, 1977, I really couldn't get Sally out of my mind. Nope, I couldn't... I was starting to seriously think... GOD... it had been years! And I was thinking... "I still live in the same city!" ... I went to the phone book. Looked up her number. Same address. Same phone number (it came back to me as I repeated it over to myself). I had phoned that same old number years ago hundreds of time tryin' to grow up... SALLY... God! this whole idea was crazy I figured, but I didn't stop too long to think anymore. Anyhow I dialed the number...

"Hello."  
"This is Carl... uh... I'm inquiring about the wherea..."  
"How are Ya?"

IT WAS SALLY!!!! Sally was not only still at home, she answered the phone the night of the day Elvis Presley died.

# Boom Vancouver; Boom T-O ...

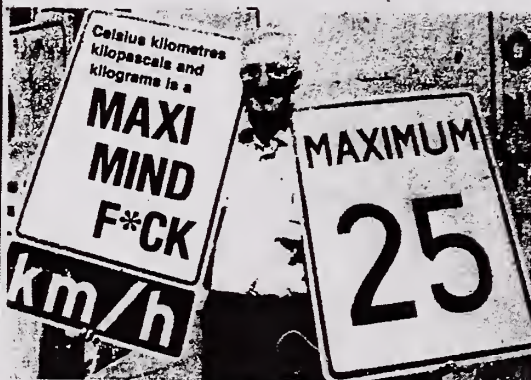
(sung to the tune of Political Science by Randy Newman)

The changeover to "metric" in Ontario and the rest of Canada is a violent attack, literally an invasion on the senses and the sensibilities of the people of this province and country. "Modern Times" all over again except the "movie" this time is REAL, and there aint no "CHAPLIN". Our wonderful and all powerful centralized government has just *assumed* that the entire country can be treated as one giant FACTORY and WE the CITIZENS merely the puny unorganized "workers" — otherwise how come we weren't asked about the changes? Are they supposed to be "for our own good?" A huge and "instant" annihilation of simple but important cultural traditions at a time when the economy and the environment are disintegrating is outrageous! The death of these cultural traditions of *any* time is inexcusable. Maybe the government would like to remove all our inner defences (in the name of assembly line efficiency) and then sell us *protection*.

In great literal and linear government "no-thought" Canada must, MUST mind you, be made the same as every other country in the world by "going metric". Is the population of this country simply to be GUINEA PIGS for every pin-stripped "efficiency expert" that comes down the pike? Ottawa has become, if anyone has to be told, one of the biggest bureaucratic bulldozers in history. There is absolutely NO reason that we should adopt a metric system. There is NO reason we have to be the same as anybody else. There is *every* reason that we should remain DIFFERENT if we can. This blanket metric mind crime absurdity is the first in a long list of cultural MIND CRIME that is forthcoming now and will be into the 21st Century. But Canada is

FIRST in bureaucracy — last in democracy and so determined to be First in *mind crime*. Aren't we lucky to be FIRST in this ohhh sooo competitive world. Now we can all get behind and help those wonderful huge multi-national companies that are raping the land and environment and support "metric" to make it easier for them to takeover Ontario and the rest of the country.

Reed paper has poisoned our waterways without metric — think how much quicker it might have been if they didn't have to convert some of their foreign machinery. Think how much easier it will be for other huge companies. Ah, yes, the INDUSTRIAL REVOLUTION goes on and on and on within us and without us expanding globally like some giant disease... and your favorite FREE ENTERPRISE radio station just might send you a FREE (at no 'cost')... hay!!! wowee!!! METRIC CONVERSION KIT! Yeeaaaaaa!!! Oh yeah! GARBAGE! To all free thinking people that is JUNK MAIL! A comparison could be made to the invasion of thalysomide. The Innis Herald has a JUSTIFIED faith in the people of Canada and Ontario and makes the safe prediction that "metric" and Celsius etc. will be overthrown. Efficiency experts and other mind invader criminals take note: WE SHALL OVERCOME AND OVERTHROW YOUR INCREDIBLY VIOLENT DECISIONS AND ACTIONS CONCERNING THE CULTURE OF THE PEOPLE OF ONTARIO AND CANADA... we can always wait until the United States takes over and they'll change 'em back quick 'nuff, that's the first thing any dictator would do... disorient people with violent changes to their culture.



Cut out or photocopy this article and send a copy to your provincial and federal MP — NOW!!!

Sponsored by Citizens for a Non Metric Society



## Innis College Public Relations and Information Page

## Community

## Living

Two new aspects with respect to the community living program will appear this year. First, we are adding Community Law in two half courses, fall and spring. Balloting has shown a strong interest among students for this area to be taught by Harvey Savage. Urban Studies is sharing sponsorship. Second, thanks to financial support by Co-operative and Credit Unions, Bonnie Rose will be our first Community Practitioner in Residence. On a part-time basis, she will explore connections between the Co-operative movement and the University, including the possibility of a course or courses in the future. With its strong co-operative housing structure, Innis is an ideal base for this new departure.

The courses given last fall will continue in second year, Childhood, Family Life and Community (formerly Idea of a Child), Design as a Social Activity, and Community: Myth and the Reality of Toronto, 300 level: the required course for the program, Community Involvement, and Toronto's Changing Community (replacing Models of Community Involvement); 400: Urban Issues through Community Involvement (required for specialists). A brochure is available from the registrar's office giving details on these courses and possible sequences for students to pursue.

For the future, the teaching staff and the advisory committee set up by the dean, are exploring the possibilities of a course in Community Health and have decided to bring in Alternatives in Education (NEW 302) if arrangements can be made, this being the third year of the program. It is to be evaluated by a committee set up by the dean

Jim Lemon  
Director

## Independent Studies

## INI 213, 313, 413

Independent Studies, begun in 1969, is one of Innis College's oldest courses. During its long history it has continually evolved and developed, but its basic goal remains the same — to offer students an opportunity to design their own projects and explore areas of interest of their own choice, either individually or in groups. Interested students are encouraged to come to Room 305 during Registration Week to discuss their project ideas with the instructors.

Currently, Independent Studies has a staff of 5 instructors, each with their own areas of interest and expertise. However, the staff is willing to consider projects outside of these areas if the student is able to find an outside resource person.

## INDEPENDENT STUDIES INSTRUCTORS

## Wendy Donner (Co-ordinator)

Wendy is a graduate student in Philosophy and a member of the Women's Press, a collectively-run feminist book publishing company. She is mainly interested in students doing projects on social and political issues and theory, especially topics affecting women. She also takes on some philosophical topics and topics relating to Eastern thought.

## Kathy McDonnell

Kathy has done community work, research and writing on the politics of the health care system, and particularly as it affects women. She is currently working with the Birth Control and VD Information Centre in North York in addition to her job in Independent Studies. She generally takes students who wish to do research in social and political issues, particularly in the areas of health and social services, community life and resources and the woman's movement.

## Lorne Hale

Lorne lives in a village halfway between Peterborough and Ottawa. During the summers he does work as a log house builder. Lorne's main areas of interest are Jewish Studies and alternative life styles. However, he is willing to work with students in many different areas.

## Howard Eisenberg

Howard is an MD. He is a practising psychotherapist and does research and writing on parapsychology. He wants to work with students in the areas of parapsychology, transpersonal psychology (i.e., humanistic psychology and the study of altered states of consciousness), holistic medicine, unorthodox medicine, psychotherapy and communications.

## Gurutej Singh

Gurutej is one of the co-directors of the 3HO Foundation in Toronto. He teaches a yoga class within Independent Studies, which consists of two 90 minute classes per week. He also takes a few students who wish to study yoga or a related topic outside of the structure of the class.

## CREATIVE WRITING PROGRAMME

□ If you're an Innis student and you write, I'd like to see your work.

Since 1969 the College has been offering those who write various opportunities for learning; over the years hundreds of people have participated. You may be able to join a writers' workshop, and as an Innis student you can always bring your work to me for comment on an individual basis. (Please note that these activities are free, and NOT for university credit.)

For more information about the programme, leave your name and phone number (or address, if you have no phone) with Robin Holmes (978-7023). I'll call you back. If you're interested in applying to a workshop, please leave your name before Sept. 20th, and have a sample of your work at hand.

For the benefit of anyone who's interested in current writing, there is a bulletin board in the Writing Lab (Room 314) with an up-to-date listing of poetry readings and other events around Toronto, such as the conference on the role of the Writer in Residence at the U. of T. which will be held at Hart House in October.

I'd like to extend a special welcome to first-year students, and to remind others that I'd like to see what you've written over the summer.

Roger Greenwald

## QUINTESSENTIAL WOOD —

Remember that line about the three alumni who had returned to their alma mater for a fiftieth reunion? All three were in their seventies and, not having seen each other for the intervening 50 years, all were anxious that the others know and fully appreciate their great deeds and exploits in life. In this connection modesty is never a limiting factor and children are always an obvious topic of conversation.

One explained that he had married young and raised a large family, which included a doctor, a lawyer, a wealthy businessman and a research scientist. He implied that he and his wife were very proud of this accomplishment.

The second was most taken aback. He and his wife had also had a large family, which included a doctor, a lawyer, a wealthy businessman and a research scientist. He did add, however, that the doctor was the leading heart specialist, the lawyer was handling all the cases for the World Bank, the businessman was the kingpin in a large oil consortium and the scientist was on the threshold of a major breakthrough in cancer research. He implied that he and his wife were very proud of their children.

The third remained silent. As the other two waited for his list of great deeds, the thought dimly formed that maybe this guy wasn't such a success and maybe they shouldn't be wasting their time with him. Finally, however, he raised his head, his eyes took on a bit of a sparkle, and he said, "Well, fellas, to tell the truth, I never married. But my son is a college administrator and we are very proud of him, his mother and I."

Now I know from my own experience that this story has some merit. The modern university is a large complex place, a law unto itself as far as bureaucratic minutiae are concerned. And whatever other distinguishing, even celebrated, characteristics it may have, it is big and it is busy. Of course, every springtime, regular as clockwork, some wise-guy professor comes out with that old saw: "The university would be a great place if there weren't any students around."

But you are at Innis College, the smallest college at the U. of T. and quite purposely so. I wouldn't want to suggest that Innis is an island in the midst of chaos; quite the contrary. In fact some people, particularly those at other colleges, believe that chaos is defined by Innis. But its smallness allows you to do certain things. It allows you greater access to student services, greater access to student government and greater access to Innis courses. (Incidentally, Innis may be the smallest college, but it has the largest academic programme of any college on the St. George campus.)

Most of all, it allows you a chance to be seen, to be heard, to be taught, perhaps even (if we are successful) to be touched by your educational experience. As an added bonus, you may even get to know on a first-name basis the entire college administration — all six of us.

Few operations are willing to be taken advantage of, but Innis is certainly one of them. So find out where Innisfree Farm is and when you can get there, find out about the Innis Council (half students, half staff) and when the elections are, find out what courses are being offered at Innis and where the professors have their offices, find out about the services of the Writing Lab and when it's open, find out who Sue Gellately is and what her office hours are. Maybe you will find out what makes the student society tick . . . if so, tell me.

A little effort on your part and a little on ours could make your college experience exceptionally happy and rewarding — something you can brag about on your fiftieth reunion.

## Art Wood

mention the College Council and its many and various committees, the Innisfree Farm and the College Culture Committee. Next door to him (room 122) — no it's not Mr. Dixon! — is Dave Jackson, the Residence Co-ordinator, and his two handmaidens (oops! — handpersons), Jane Gibson and Linda Poulos. If you have any queries about residence accommodation and the way in which the Innis residences integrate with the neighbourhood; talk to them. In the glass bird-cage (room 131) you will find Sylvia Ritz and Robin Holmes. Sylvia, in addition to working with Art Wood, is prepared to help answer any questions you might have about Innis College courses and programmes. She will be swamped during registration week with course enrolments and may not have the time to answer all of your queries but she will direct you to someone who can. Robin, erstwhile President of the ICSS (Innis College Student Society), is temporarily replacing Susan Corbie (the original question-and-answer-girl) who will be back with us in November. If you have a question which doesn't fit into any particular category, try Robin — she's been around.

There are other non-registrars in the building whom you should get to know: Jane Simpson, our librarian, Evelyn Colter, the director of

the Writing Laboratory, and Sue Gellately, our personal counsellor. Also to be found in the building — holding court in their favorite nook or cranny — are the leaders of Innis College courses as well as professors cross-appointed from university departments to the College. If you're persistent you might nose out someone like Ron Goldberg (Mathematics), Jim Lemon (Community Living), Wendy Donner (Independent Studies), Barry Hayne (English), or Joe Medjuck (Cinema Studies).

We have an interesting and lively group of academics in the college — it's worthwhile getting to know them.

Meanwhile, back at the Administrative Ranch, Pat Cole (room 120) and myself (room 119, top bunk), are ably assisted in the fall roundup by our chief cow-puncher, Peggy Crosbie (room 118). No, but seriously, that's not a T.V. in Peggy's office — that's a computer terminal, and the only soap operas she gets on her channel feature interesting and important people such as yourself who star in shows like Course Programmes, Tutorial Sessions and Final Academic Results.

All of us in the Registrar's Office are prepared to help you at any time if you run into stumbling blocks; academic, financial (that's Pat's specialty), or personal. Don't hesitate.

CONTINUED 14

## Greetings From The Registrar's Office

As you inch your way forward in the bureaucratic process known as registration, I thought it might be useful to provide you with an informal "Who's Who" in the Innis College Administration.

You may or may not get a chance to meet the Principal Bill Saywell during this period — he is very busy tying up the loose ends of a conference on Confederation which he is organizing for the University. His den is guarded by Audrey Perry (room 124) who is actually a very approachable and friendly lady, although she won't take bribes! If you feel an urgent need to talk to someone who isn't a registrar, there's always the Assistant to the Principal, Art Wood (room 123) who's ready to talk about practically anything, anytime, especially the leaks in the roof and the soup in the pot, not to





Major league baseball has been re-introduced to the Toronto scene and seems EXTREMELY popular with many people as the Blue Jays continue to break all attendance records for an expansion team. Baseball, the major league, has not been in Toronto for many years yet still it should be no less obvious that baseball is a part of our culture. Is it that obvious? Has it ever been obvious? ... Well, way back there in 1952, just before the World Series was about to commence between the Brooklyn Dodgers and the New York Yankees, Marshall McLuhan gave a talk on CBC radio about baseball and about culture and how the twain complain 't meet. The following is a transcript of that program. The program was called "Wednesday Night" and was aired September 24, 1952 (just weeks before the death of Harold Innis). It does provide insights into the nature of baseball in this culture and makes visible some of the invisible effects of this game.

In 1952 Marshall McLuhan was introduced simply of "a professor of English at St. Michael's College, University of Toronto," which still is a valid introduction except that his reputation has since expanded world-wide. That being the case one MIGHT now say "here is some 'vintage' McLuhan" ... except that I suspect Dr. McLuhan would not be pleased with such "corny" phrasing. But the Jays are losers, so what the hell... pass 't jug.



Joe DiMaggio and Norma Jean Baker

## BASEBALL IS CULTURE By Marshall McLuhan (1952)

While speaking with Marshall McLuhan recently about this article he asked me to be sure and stress that it was an older piece and that if he were writing it today he would do so in the context of the Left and Right hemispheres of the brain (see March 1977 edition Innis Herald). The Right hemisphere is concerned with culture, he said, and anything in the Left hemisphere we can call science. With regard to culture and baseball I mentioned to Dr. McLuhan that Japan has had organized baseball since the 20's and now has two 16 - team major leagues and that recently a Japanese ball player exceeded Hank Aaron's home run record. He gave me a written reply:

*The Japanese in their Westernizing program adapted our phonetic alphabet in the course of their own industrializing. One of the side effects of their Westernizing has been their cult of American baseball. When the Third World takes on some feature of the First World, it naturally brings the holistic impulse into play. What we do with left hemisphere detachment, they do with right hemisphere fanaticism.*

Yes, I'm going to suggest not only that baseball is culture but that comics are culture, and detective stories are culture, and that pictorial advertising is culture. Of course, this puts us all somewhat in the position of the character in the French play who was thunderstruck when he learned that he had been talking prose all his life.

An English friend of mine once told me of watching some Spanish peasants making wine and treading out the grapes in a sort of choral group. He said to the wine-makers, "It's just like the Ballet Russe!" They were delighted at this suggestion and proceeded to show him a variety of dance steps employed in other parts of the country for the same process of pressing the grapes. This episode caused him to reflect that had he told a group of English workmen that they were like the Ballet Russe they would have been insulted as though their moral lives had been called in question.

To a much greater degree than the English, Canadians

and Americans separate their daily occupations and amusements from what they are pleased to call culture or the higher things. But a European coming to this continent would never think of distinguishing between our daily lives and our occasional pursuit of these higher things.

In the same way Canadians can see easily enough that cricket is cultural activity but they might not agree that baseball is cultural activity. We would admit that the ritual of the fox-hunt is bound up with English culture and social functioning but we are not prepared to look at hockey in the same light.

As another example, the ritual of the morning and evening paper is not thought of as part of the life of culture perhaps because we enjoy such things and because we have come to think of culture as that class of unpleasant activities in which we ought to engage more often. Because we enjoy the radio and the movies they are not culture, but dull lectures and stuffy books are cultural. Jack Benny and Raymond Chandler just can't be culture because they are fun.

What this adds up to is to say that we have put culture in the department of moral effort. Whereas all those affairs which fascinate and delight us, whether the daily job, the profession we belong to, or the recreations we turn to, these things which make up our real lives we have somehow come to regard as non-cultural.

Imagine for a moment, however, an outsider coming to study the culture of the American continent today. Could he not learn a great deal more from the artistic forms of our newspapers and magazines, our sports and our songs, than from our historians and sociologists? But even this comparison isn't quite fair.

Because when one of our sociologists or anthropologists leaves home to study the lives and culture of some alien and remote society he takes great pains to study the gestures and artistic qualities of the language, as well as the cooking and crafts and the social rituals of child-rearing and adult behavior. Because, today we know that culture consists of the way in which people communicate and co-operate. Culture is a network of communication. And, surprising as this may sound at first, North American culture differs from older European culture in being more intellectual, more abstract and technical than traditional cultures that have been more exclusively linked to the soil and agriculture.

Now that may explain why on this continent we don't recognize our own culture for the richly diversified thing that it is. We still think of culture in terms that belong to other times and conditions.

In Plato's discussion of love, in the dialogue of the *Symposium*, love is presented as the universal desire for human benefit and as including commerce, gymnastics, and philosophy. Merchants, athletes, and philosophers, though not called lovers, are still seekers after happiness and the good. Yet the simple statement that baseball is culture is likely to create panic in the hearts of sports lovers.

Sports lovers as a group would not thank anybody who told them that their eager spin through the daily sports page was a cultural activity of great value and significance to society. Such a notion would probably lead them to give up the page. Still less would they be pleased to learn that, seated in the stands at the ball park, they are assisting at a highly complex ritual which was linked to sports heroes and their power

the mantle drama of abstract finance, engineering, and the life of the fine arts as well.

But if ball fans would turn pale to learn that they are addicted to culture it is just as easy to imagine the dismay of the professional culture vulture when he discovers that the vulgar and piebald sports world is as much a part of the total social process as the ethereal and refined artistic experiences of the symphony lover. The so-called vulgar arts and recreations are not a popular substitute for the high arts. And the high arts of painting, music, and poetry are not an alternative to baseball, comics, and detective fiction. They are all closely interwoven in the single network of communication which makes any society what it is. In fact, of whatever a living unity, that is the clue which I shall offer as the solution to the conundrum of "why is baseball culture?"

Baseball is a useful illustration because just now everybody is beginning to get conscious of the World Series tension at this season. The World Series definitely winds up the summer and provides a natural transition to autumn and football. Even in time of war the World Series loses none of its glamour. In fact, it acquired greater appeal during the second war as providing a bridge between army and civilian experience and as a vivid means of communication with the usual rhythms of peacetime.

On the other hand, it would be foolish to overlook the obviously aggressive character of big-time spectator sports. There can be no doubt that these contests serve both to express the energetic passions of a powerful culture and also help to educate the entire society to follow in the way of energy and power. Nobody can fail to have noticed the great prestige of the national sports heroes and their power

over the imagination of the very young. How many kiddies have gazed manfully over an extra dish of something that is advertised to be the breakfast of champions! The child in our age is typically paralyzed with admiration for the gladiators of sport with their big biceps and muscular co-ordination. If there is a cultural message in sport the junior members of our society have not failed to get the message. And it should be the business of thoughtful members of society to decode the message in adult terms.

Considered as part of our own communication network or culture, baseball represents a carefully-staged drama. Like any other drama it follows a strict set of rules which are part of the game of creating a specific kind of participation. Nine players, nine innings, alternate offense and defense. If a player in the dugout should catch a fly ball it would be like the prompt man reaching out of the wings to slug a stage villain.

The role of the umpire in a ball game is an important part of this drama. He must be dramatic and decisive in his gestures. He must earn the dislike of both teams, and the audience, too, if possible, while remaining utterly fair and dispassionate. His indifference is that of Fate while coaches and players encircle and threaten him in recurrent pantomimes of alarm, rage, and frustration.

To hasten on to the main point, let us ask: "Of what is baseball a dramatization, if it is a drama?" And the answer is easily found in the passion of the ball fan for statistics of runs, hits, and errors, of batting averages, bases stolen and runs batted in during a player's lifetime. Baseball is a dramatic, spectator version of one aspect of the hidden life of the so-called business world. It is a means



of ritual or popular communication in a public place and collective way with the central, but abstract and specialized, financial and industrial drama. The statistics of sport rightly belong beside the financial page of the newspaper. The one is the mirror of the other. And the vivid headlines over bull and bear operations are very much like those which go with the Cubs, the Giants and the Tigers.

Imagine a sports contest without spectators! It would be like playing to an empty theatre. The collective presence of a large crowd at a ball game is not just figures in the box office. It adds meaning to the game as the game generates unity and dynamism in the crowd. A great crowd at a game today generates a kind of massive power which lifts individuals out of their puny ineffectual status as individuals and unites them with the central social energies. We live in a world charged with mechanical power. But the sense and reality of that power reinserts itself until they are dramatized before a great audience.

Likewise, the mechanical precision of our world is expressed in the high degree of skill and co-ordination demanded of players. Plays are plotted in advance with the care and skill of great sales and advertising campaigns.

But no one game can exhaust all the hidden drama in a great society. And football expresses more directly the ruthless power and teamwork of an industrial society. And it is typically a college game for homecoming college crowds who are for the most part not yet in the arena of business. And whereas baseball is perhaps for the poor men, football is a game preferred by those closest to wealth and privilege in our world. The two games represent divergent dramatizations.

Baseball, then, is culture because it provides major channels for the flow of shared experience in a great social network of communication between man and the gods. But all games are still rituals of social communication by drama and gesture, even though today we omit the gods.

To digress for the moment from sport, perhaps it is easier to see the cultural aspect of daily routines by looking away from home. We have no trouble in recognizing the central cultural role of French cooking or the preparation of a vintage wine; but we are shocked to think that hamburgers and cokes are also culture. Why should this be? Isn't it obvious that all cultural and conscious life whatever depends on the training of sensuous perception day by day? The ways in which we grow, prepare, and serve food are an intimate index to our way of sensing the world and people around us. Great mental culture may lead to the banishing of such matters to a minor role, but not before they have provided the preliminary education that makes possible high

mental culture. Fine intellectual discrimination is founded on early training of the senses. In our culture pictorial advertising and window display art have, for example, led to heavy stress on the eye - appeal of food. Flavor is secondary. Again, the tremendous posar of the camera - eye for selecting and exaggerating eye - appealing objects has developed into an art of communication which has translated the entire language of terminine coquetry into visual terms. Both food and glamour have been abstractly channelled almost to the eye alone. These are among the basic facts of our culture which mark us off from any other. And anybody who is unaware of the basic facts of any situation will easily be led to act in an unrealistic way. The camera - eye is used in advertising. In magazines, movies, and TV has made the printed word almost meaningless. But the unexpected result is that the spoken word has gained in power once more after four centuries of printed book culture. We live in a world of music and pictures and the spoken word. No wonder the art of reading has declined. It may soon be left to a few experts; as with the once-popular art of heraldry or hieroglyphics. But our business is to see that education is kept up regardless of the media employed. Civilization managed without printing for many centuries and today we have to learn once more to adept new means to old objectives.

In the communication network of city culture today, parents and educators express alarm at the power of the comic book to attract the young away from book culture. But parents and educators need only look at the food and girls displays in their favorite magazines to find that their own lives are dominated by pictures rather than by the printed word.

Moreover, it baseball and football are an integral part of our modern city culture, so is the comic book and the picture magazine. Each is inseparable from the scientific power technology that produces jet planes and four-lane highways. And if we are alarmed by the violence and power ethics that go with our own technology, it helps to know that they are part of the cultural network of communication which we have ourselves developed and which can alter exactly as we choose.

What we cannot do is to ask, for example, for a return of book culture, which was based on the mechanization of writing, while driving ahead to exploit the pictorial devices of communication in advertising and entertainment. That way is based on plain ignorance of what we have been doing and leads to encephaly of mind and emotions. It we are dissatisfied with something like comic books which are profoundly related to the real developments in our culture, we are free to improve them. They can actually serve as a stage in

the development of reading skills and can also achieve some results in communication which the printed page cannot.

I started out with the theme that baseball is culture and by now it should be plain that what I mean is that culture is whatever men are doing in a particular time and place. High culture develops when some man takes time to think about what they are doing. But culture is not something we ought to be doing and really prefer not to do. That is the notion of culture made familiar in Maggie and Jiggs. It is the view fostered by social pretension, and consists in strangling at the opera in a boiled shirt while dreaming of comed beet and cabbage or a poker game. This continent has a very great and diversified culture which we are taught to be ashamed of and not to think about, even though we dedicate most of our daily energy to charging its communication network with millions of messages. Both the quality of our popular culture and the degree of our enjoyment of it can be increased by taking an intelligent interest in them. The business men who is

aware that his activities are part of the culture of his world will tend to take more pride and to feel more responsibility in the management of affairs that affect us all. Again, the sports lover who recognizes that he is engaged in a social ritual which is closely interwoven with the entire imaginative and intellectual life of his society, will be more receptive to other forms of expression in his world.

In short, taking an intelligent interest in everyday things at once enlarges the area of attention and reveals the meaning for us all. The more specialized and intellectual our scientific technology compels us to become, the more we must depend on the new popular arts as a means of keeping up social communication, and the more intelligent we must become about these new mass media. For these media don't just permit more and more people to participate in the old cultural rituals. They have changed the content as well as the form of our rituals. The radio voice that is heard by millions cannot be allowed to utter the words

proper to a private audience. The sports hero or screen star who performs before millions cannot have the same kind of public style or private life as he or she would have had before the new media multiplied their statures until they filled the public mind.

We are not only living in a rapidly changing culture, but in a radically new kind of culture. The education and techniques for training perception, previously invented to help us to cope with small segments of population or with works of art produced by private artists, these are of little help today. Because the great collective art of modern cities is not produced by private individuals. Press, magazines, movies, sports, and radio represent arts in which those who originate the messages are so numerous as to remain anonymous.

Our present education gives us very little help in getting to understand this new public and collective art. And that is why I have chosen to draw attention to some aspects of baseball as culture.



Lou Gehrig: 2130 consecutive games, one of the greatest sluggers, died of a rare disease at age 37 and in his farewell at Yankee Stadium said: "I am the luckiest man on the face of this earth."



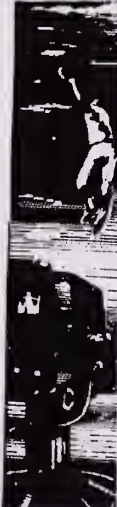
Babe Ruth: the Mighty Babe, greatest slugger of them all, saved the game with his bat in the early twenties; his gargantuan appetites for food, women, booze, and fast cars combined with his unsurpassed baseball skills became a symbol for an age.



Sandy Koufax: fireballing left-hander who found control and a great curve ball in mid-career and far five years was far and away the most devastating pitcher in baseball; retired at 31 with a sore arm.

## WHITE THURSDAY; April 7, 1977

How a Baseball Mystic Was Reduced To Lamentation and Loathing by Luke Gonfaddon



We came the forty thousand into Peter's and Paul's<sup>2</sup> plastic play - yard, baying for beer in the swirling shroud of winter's last fury, to see the home hog - town Blue Jays hatched full - feathered from the fungoid arm - pit of Organized Baseball. And hatched they were all those nice, well - groomed young boys that nobody else wanted; hopping along the plastic thru the slush. Suddenly, Bill Singer, Blue Jay starting pitcher, squinting thru the flurries, perceives the umpire's "Play Ball!" signal and launches his round projectile toward the plate and on a completely snow - whitened plastic field a most avaricious and Satanic parody has begun.

Never have I been so shocked, appalled, and offended by a travesty to which I was a witness. With great disgust and a cold chill in my bones I left the football bleachers, in the bottom of the third, away from imitation baseball in the raw to the oil - heated, soft TV - glowing, booze freely - flowing, confines of a downtown friend's dwelling. That opening game of the Toronto Blue Jays will stand for all time, in my baseball mythology, as the all - revealing symbol of what is wrong with modern baseball. Never, in one hundred hallowed seasons of Major League Baseball, has there been a game played with prices as high, a stadium as ill - suited, weather conditions as intolerable, and a franchise as undeserving of existence.

"How could all this happen?", you the reader must ask yourself, here in good old Toronto; or "Why is this all true?" The CNE Stadium still opens its slammers to the Ten Thousands, yet

continued on page 16





THIS SKILLS EXCHANGE SUPPLEMENT IS AN 8 PAGE PULL-OUT PLEASE PULL OUT THE NEXT 8 PAGES AS A SEPARATE NEWSPAPER CATALOGUE OF ITS OWN Sept 6 to Oct 6

A new educational force has come to Toronto. A force? (Yes, I've seen Star Wars), an educational force that is not a "star bound" ever expanding centralized, mechanized school system but a "school" that is heading towards Earth! A "school" that is not a DUNGEON! It is a school that is a learning community! THE SKILLS EXCHANGE of Toronto is the first DECENTRALIZED learning program to appear in Toronto since the days of apprenticeship and the pioneers.

Yes DEcentralized. No more big buildings, security guards, janitor types, form filling out, row on row fluorescent lit seating arrangements, manicured lawns, parking lot attendant mentality, huge administration, and exams! Forget it! No more goin' th're fer Somethin'. This particular 'school' is about learning, not training. But it is private and not public so it costs a little money. Like say an average \$30.00 per course per month. But how does that compare to a \$465.00 Sept. to May undergrad tuition at your average university? Well, it's hard to compare the two because a university is a system geared to educate members of the community whereas The Skills Exchange is community gearing itself to educate itself. Direct current.

Obviously an increase in the number of 'involved' people in the community is going to have an effect on that community that will help change its direction from its present paralysis of impersonal individual competitive accomplishments (the success syndrome) to one of group efforts, the social satisfactions and rewards that come from 'learning a Living' rather than the black and blue lessons of "living and learning."

Does an organization like this announce the end of the assembly line consumer utopia in Toronto? Probably not, but it's a big jump from being a trained seal to becoming an educated person and school systems as we know them have become nothing but "training schools".

This current Skills Exchange catalogue (No. 2) has been included in this issue (at cost to the Skills Exchange) to give you a graphic description of this learning community. U. of T. students are not considered a "target audience" for the catalogue but some may be interested. If they can find the time, some students might consider teaching. At any rate it is included here for your perusal, the workings of a decentralized educational system.

What seems like a small but pleasantly attractive idea today could eventually have a quite large effect on what we consider acceptable social and working behaviour. It is much like or at least it has parallels to pre-university and ancient tutorial themes of teaching. And...of course nothing could be more at odds with our modern (so called) school system of fragmented learning based on age groups.

It is our particular fortune or misfortune to be living in an age when extremely divergent ideologies exist and co-exist side by side. With the introduction of The Skills Exchange into the community a teaching community of ancient times is back to back with the 20th Century centralized systems. That, only typical of the nature of the time we are living in. With huge electronic information service environments surrounding us such as radio, TV, etc., we are constantly in touch by way of echo with all the ages of man simultaneously. Whether we would like to be or not is only another question, an irrelevant one as nobody has a choice! Daily we are bombarded with information in such a way as to ignore the fact that one might still be an individual and not part of a great corporate mass in a consumer utopia.

Well, The Skills Exchange has a question to ask in this "Exorcist" environment, and that is: Why not join a community and retain your individuality with an intense interest in a teaching or a learning of your particular skills?

The effect of The Skills Exchange as it enters the Toronto community today will not only be one of surprise and delight to people of all ages but possibly a long overdue and patiently waited for bridge over psychic troubled waters.

If, as James Joyce said, "the university is the city," The Skills Exchange is the village.

AN  
IRMS  
HERALD  
DOUBLE  
PULL-OUT  
Pull-Out and save  
8 PAGES

The Skills  
Exchange –  
the "university"  
of  
the ancients



the skills  
EXCHANGE  
of toronto, a learning community

PULL-OUT  
CATALOGUE  
OF COURSES for  
OCTOBER 1977

To register for classes

All classes start between the 4th and 10th of October unless otherwise noted.

You can register directly from this advertisement by sending in the registration coupon with your check or money order for the required fee.

Remember to only send in the amount of the course and to pay the materials fee directly to the teacher at the first meeting.

We will mail you class cards with your teacher's address and telephone number by return mail. Please bring these class cards to your first meeting.

Note: Teachers are required to introduce their course at the beginning of the first session. Do not sign your class card until you have received this introduction and agree to remain in the class for the rest of the month.

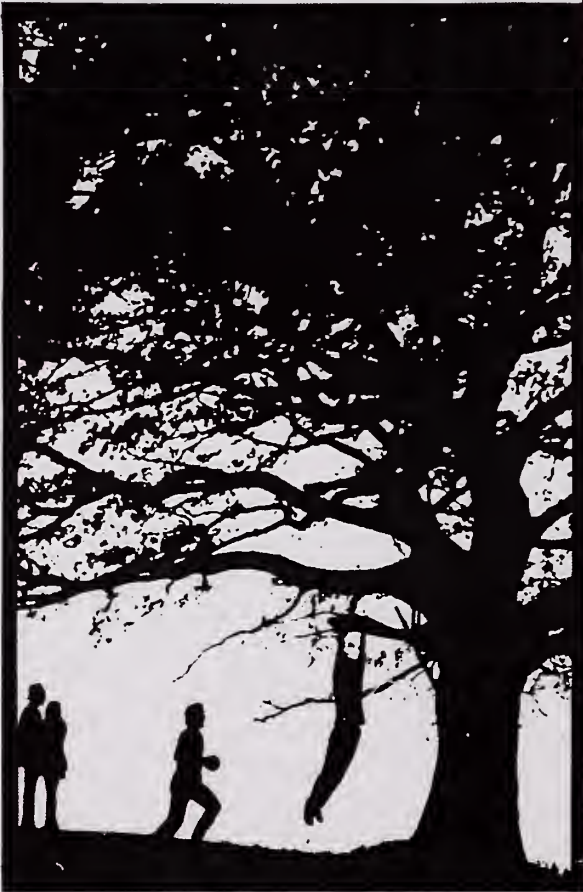
**Credit Refunds:** If you decide not to take the class you have registered for after the first meeting, bring or mail your class card to The Skills Exchange before the 16th of the month and you will receive a full credit refund.

**Cancelled Classes:** A full cash refund will be mailed to you automatically if a course is cancelled.

**Deadline:** All mail-in registration must be received before the first of the month. After that date all registrations must be made in person at The Exchange.

Please make all checks payable to 'The Skills Exchange of Toronto'.

**Mailing List**  
All students registering for classes are automatically placed on our mailing list. If you would like to receive our monthly catalogue but will not be registering for classes, please send in the coupon with "mailing list" written across the bottom. Or simply phone 967-7640.



Registration Form



the skills  
EXCHANGE  
482 Brunswick Avenue  
Toronto M5R 2Z5  
967-7640

Name .....  
Evening phone ..... Day phone .....  
Address .....  
..... Postal Code .....

Course Number				Total Fees Enclosed
Section				
Fee	\$	\$	\$	\$

☐ Under 18 please check  
☐ Please check if this is your first Skills Exchange class



**INTRODUCTION TO ANIMATION** 0-051  
Irene Strataa \$25  
Pape and Danforth \$5 materials

This course will be of interest to those with drawing skills as well as those who would simply like to learn the process of animation or seek a career in aspects of animated film making (opaquing, inking, etc.). The student will be given a general introduction to the field of animation art, and this will include experimenting with the techniques and production methods associated with the making of animated films.

Four 2-1/2-hr. sessions, Sec. A: Tues., 7-9:30; Sec. B: Wed., 7-9:30; Sec. C: Thurs., 7-9:30.

★ Irene Strataa is a graduate of the School of Fine Arts, Athens, Greece and Sheridan College. She has been animating, directing and producing commercial and educational animated films for over a decade.

**COLOUR SLIDE WORKSHOP** 0-052  
Peter Lindsay \$25  
Dundas West

An investigation into the use of colour in photography, the qualities and advantages of colour as opposed to black and white. Why use colour? What are the different kinds of colour film? How does it differ from black and white? The use of slides vs. the use of prints. What are the special characteristics of planning, shooting, and processing colour slides. The course will provide the student with a forum for discussing his/her own work. Students need not be experts, but must possess minimal expertise in photographic skills. They will need to supply their own film, processing, and 35 mm. camera.

Four 2-1/2 hr. sessions, Sec. A: Thurs., 7-9:30.

★ Peter Lindsay is an Artist/Photographer who works primarily in colour slides. He is a graduate of the Nova Scotia College of Art and Design and has held numerous exhibitions of his work throughout Eastern Canada.

**RADIO, PHONO & HI-FI REPAIR**  
Chuck Andar 0-005  
Bathurst & St. Clair \$25

A terrific opportunity to learn valuable money-saving skills in do-it-yourself repair. You will learn the basics of electronics and safety and how different parts and components work. You may bring in your own malfunctioning equipment if you like and be shown how to diagnose its troubles. You will be taught to determine whether you can solve a particular problem or if there is no alternative but to take it into the shop. By the end of the course you should have an understanding of basic trouble shooting in radio electronics.

Four 2-hr. sessions, Sec. A: Thurs., 7-9.

★ Chuck Andar is a professional Radio and Television Technician. He operates his own successful repair business in downtown Toronto.

**INTERIOR DESIGN** 0-031  
Jim Brown \$25  
Yonge & Bloor

Discover the miracle of... space! Learn how to use it and change it to suit your own personal life style. Once you understand the basics of perceiving the dimensions and potential of available space, your heretofore hidden abilities as a creative designer will come to full bloom. The course will concentrate on helping you to discover your own talents as a decorator in order to apply your personal sense of aesthetic to your own living/working space.

Four 2-hr. sessions, Sec. A: Tues., 7:30-9:30

★ Jim Brown is president of Le Posta, and is a professional designer who specializes in executive offices and custom interiors. He has also been restoring and renovating houses for the past 10 years.

**OCTOBER CLASSES**

**Practical & Profitable**

- ☐ Introduction to Marketing
- ☐ Science for People
- ☐ Stocks, Bonds and the Securities Industry
- ☐ Basic Accounting
- ☐ Supermarket Survival
- ☐ Fund Raising for Non-Profit Organizations
- ☐ House Renovation
- ☐ An Inside Look at Book Publishing

**Trades & Skills**

- ☐ Carpentry Design and Techniques
- ☐ Cane and Rush Seating
- ☐ Introduction to Animation
- ☐ Colour Slide Workshop
- ☐ Radio, Phono and HiFi Repair
- ☐ Interior Design
- ☐ Introduction to Photographics
- ☐ Commercial Art and Graphic Design
- ☐ Introduction to Silkscreen Techniques

**Current & Controversial**

- ☐ Children, Fairy Tales and the Law
- ☐ The Women's Movement in Crisis
- ☐ Women's Workshop on Sexuality and Growth
- ☐ Understanding Television: A Survival Course
- ☐ Whither the Canadian Confederation
- ☐ Sex and Society — A Reichian Critique

**Dancers, Musicians & Players**

- ☐ Introduction to Mime
- ☐ Discovering Your Voice
- ☐ Introduction to Ballet
- ☐ Movement Workshop
- ☐ Yoga
- ☐ Exploring Toronto's Alternative Theatres
- ☐ Drama Workshop
- ☐ Introduction to Bottle Neck Guitar
- ☐ Want to be a Comedian

**Mixed Media**

- ☐ Interviewing as an Art
- ☐ Media Workshop
- ☐ Film Literacy
- ☐ Script Writing for Films, Television and Radio

**Artful & Crafty**

- ☐ Art Appreciation at the Gallery
- ☐ Pastry
- ☐ Life Drawing at the Gallery
- ☐ Pottery
- ☐ Drawing
- ☐ Silkscreen as an Art Form

**The Pen and the Pencil**

- ☐ Writing Workshop for Fairy Tales and Fables
- ☐ Exploding the Word
- ☐ Calligraphy

**Alchemists & Healers**

- ☐ Dowsing and Radiesthesia Workshop
- ☐ Discovering Your Body
- ☐ Massage Therapy Workshop
- ☐ Shiatsu
- ☐ Astrology
- ☐ Understanding Extraordinary Phenomena
- ☐ Primeval Mathematics
- ☐ Philosophy Approached Through a Mobius Strip
- ☐ Reading the Tarot

**Game People Play**

- ☐ Simulation Games
- ☐ Introduction to Chess
- ☐ Beginning Backgammon
- ☐ Introduction to Military and Political Simulation Games

**And Just Because**

- ☐ Biofeedback and Eiderics
- ☐ Making Your Plants Come True
- ☐ Exploring German Culture in Toronto
- ☐ The Spirit in Dreams and Folk Beliefs

All classes start between the 4th and 10th of October unless otherwise noted. Please pay all materials fees directly to the teacher.

**INTRODUCTION TO PHOTOGRAPHICS**  
Don Agro 0-012  
Danforth & Victoria Park \$25

You've just bought that new camera. Now what? This is a course designed for the beginning beginner. It will introduce you to the basics of exposure, optics, film and composition. You may then choose to progress into portrait, landscape, still life, figure, commercial, or experimental photography. You will be taking pictures and bringing them to class for analysis. You must have your own camera and film and be prepared for, darkroom and modelling fees where applicable.

Four 3-hr. sessions, Sec. A: Tues., 8-11; Sec. B: Wed., 8-11.

★ Don Agro is a freelance photographer, commercial artist, the proprietor of Glass Eye Photographics.

**COMMERCIAL ART & GRAPHIC DESIGN**  
Ron Shadlyn 0-040  
Keele & Wilson \$25  
\$5 materials

You can design your own stationery, business cards and letterheads — even some wall graphics for your business office or apartment. Create your own commercial logo or trademark. It's the wonderful world of graphic design and commercial art. You'll enjoy discovering the creative talents you never knew you had. You'll only require some professional guidance to develop it. Before you are through, you'll even select type faces and create advertising layouts.

Four 2-1/2-hr. sessions, Sec. A: Tues., 7:30-10; Sec. B: Sat. 1-3:30.

★ Ron Shadlyn works as a graphic designer for Kates Advertising, his creative abilities are in evidence throughout Toronto such as the Conquest Travel and Trips 'n Travel advertisements that appear in the Toronto Star.

**INTRODUCTION TO SILKSCREEN TECHNIQUES**  
Manuel Bello Sanchez 0-032  
Bathurst & King \$25

Here is a comprehensive introduction to the printing process known as silkscreening. After a brief look at its historical development, you will begin to learn the skill by following the process through from start to finish. The screen, ink, paper, plastics ... and, voilà! the finished print. The use of various kinds of screens and stencils will be considered, and possibilities for photo silkscreen and colour printing will be explored.

Four 2-1/2-hr. sessions, Sec. A: Thurs., 7-9:30.

★ Manuel Bello Sanchez is a craftsman who was born in Madrid and has lived and worked in Toronto since 1973. As a printmaker he has worked with well known artists in Europe and Canada.



**Current & Controversial**



**CHILDREN, FAIRY TALES, AND THE LAW**  
Jeff Wilson 0-063  
Spadina and St. Clair \$25

This course will attempt to analyze the fundamental difficulty of the language of the legal system and its relationship to the child. Does the law respect the integrity of childhood? Can the notion of a legal "right" be of any use in the advocacy of the interest of a child? How do we go about creating a language within the legal system as a distinct, developmental phenomenon, rather than simply as a period in one's life of less legal, economic and intellectual capacity? The course will examine these questions by analyzing and debating the validity of existing laws concerning children from an interdisciplinary perspective. Selected reading material, an examination of a test case here and there, and some good coffee will be our tools of analysis.

Four 1-hr. sessions, Sec. A: Tues., 7:30-8:30.

★ Jeff Wilson is one of the leading advocates in Ontario of children's law. He has authored several articles and the soon to be published, *The Law of Children*.

**THE WOMEN'S MOVEMENT IN CRISIS**  
Francie Wyland 0-054  
Pape and Danforth \$25

The women's movement is ten years old. What have been its components, its currents, its aims, achievements and failures? What are its new directions? How successful has the feminist movement been in uniting women from different situations — full-time housewives, women with paid jobs, welfare mothers, immigrant women, etc.? This course will explore these and other questions by looking at the history, perspectives and inter-relationships of the organized feminist movement, the welfare rights struggle in the 60's, the abortion and lesbian movements, the recent mobilizations of prostitute women, and the emergence of the campaign for wages for housework. Presentations will focus on the activities of women in Toronto and in Canada, in the context of the women's struggles internationally.

Four 2-hr. sessions, Sec. A: Wed., 7:30-9:30.

★ Francie Wyland has worked in a number of community-based social services in Toronto. She has been active in speaking and writing on women, lesbianism, and wages for housework, and she is the author of the pamphlet, *Motherhood, Lesbianism, and Child Custody*.

**WOMEN'S WORKSHOP ON SEXUALITY AND GROWTH**  
Margaret Ziegler 0-055  
Dufferin and Eglinton \$25

Women are in transition in a world that is in transition. This course is designed to encourage women, in the supportive company of other women, to find their own personal center by exploring sexuality, identity, and the issues that face women every day. The purpose of the course is to provide very practical aids to women who are struggling with personal growth and/or going through changes in life situation.

Four 2-hr. sessions, Tues., 1-3.

★ Margaret Ziegler is a social service professional who is in private practice as a therapist. She has taught courses and given workshops on a variety of topics including sexuality, personal growth, self-awareness, relaxation, etc.

The Skills Exchange of Toronto is modelled on Apple Skills Exchange in New York. We are greatly indebted to them for all their help. The Skills Exchange of Toronto is a privately funded non-profit organization, wholly independent of any other institution.



# UNDERSTANDING TELEVISION: A SURVIVAL COURSE

0-056  
\$25

As the pioneer woodsman needed to learn the nature of weather, wild-life, and natural obstacles in order to survive the wilderness environment, so must we today learn to understand the effects of our man-made envelope of electronic services. In order to survive the effects of television technology on people is total, inclusive, and all pervasive. Though still in its infancy, television has been devastating to our society and to other cultures. This course will investigate the essential character and effect of television as a medium in relation to individual lifestyle, family life, and social consequences.

Four 3-hr. sessions, Sec. A: Tues., 7:30-10:30; Sec. B: Thurs., 7:30-10:30.

\* Carl Scharfe is an artist and the editor of the *Info Herald*. He has studied with Marshall McLuhan at the Centre for Culture and Technology at the University of Toronto for the past three years.

# WHITHER THE CANADIAN CONFEDERATION

0-006  
\$25

Concerned about the Quebec "threat" to confederation? An understanding of how and why we arrived at where we are today may help relieve some of the anxiety as well as suggest some reasonable course(s) of action for the future. We will investigate the roots of the tension and conflict between the two founding peoples. The meaning for Canadians of the concepts of "nation", "class", and "race" will also be explored. Warning: at least in part the purpose of this course is to shatter among illusions. Enroll at your own risk.

Four 2-hr. sessions, Sec. A: Wed., 8-10

\* In his thirty-six years, Roger Hollander has had active careers as parent, command, teacher, social activist, public health professional, book-seller, and writer.

# SEX AND SOCIETY: THE REICHMAN CRITIQUE

0-003  
\$25

What are the origins and functions of sexual repression? Who profits? Is there a connection between sexually-related neuroses and authoritarian family and political structures? Is the so-called "sexual revolution" a genuinely liberating phenomenon or just another establishment hype? Wilhelm Reich investigated these issues in the midst of the Nazi rise to power in Germany. His discoveries may be disturbingly relevant today. Topics for discussion in the course will include: abortion, birth control, women's health care, sexism, pornography, venereal disease, sex education, children's rights, sex therapy, homosexuality, sexual "deviation", sexual morality, religion, etc.

Four 2-hr. sessions, Sec. A: Thurs., 8-10



Blanche Paul

# Dancers & Players



# INTRODUCTION TO MIME

0-057  
\$25

Rick Van Tassel  
Dupont and Spedina

This course is designed for individuals who have had no previous training in mime. In teaching movements, it will make use of the techniques of Merceau and De Croux. Character analysis and pantomime will be highlighted. There will be discussion of make-up and mask work. The course will enable the student to express more with his/her body, end timing and movement will make everyday motions a little freer for the body.

Four 3-hr. sessions, Sec. A: Thurs. 7-10; Sec. B: Sat. 10-1.

\* Rick Van Tassel has studied mime with Naomi Tyrrell and Paul Gaulin. He recently formed the Patchwork Mime Company in Toronto.

# DISCOVERING YOUR VOICE!

0-058  
\$35

Joan Goddard  
Spedina and Dupont

Poetry, prose, songs, chants, and rhythmic games are all included to increase vocal flexibility and rhythmic awareness. The course emphasizes relaxation in order to become more aware of these tense areas which impede fluent and flexible use of the voice as well as breathing exercises. The classes are designed specifically for those who wish to try an easy and pleasurable way of exploring and expanding their vocal and musical abilities. Comfortable, easy-to-move-in clothing should be worn. Enrollment is limited to 8 students.

Four 2-hr. sessions, Sec. A: Wed., 7:30-9:30; Sec. B: Sat., 10-12.

\* Joan Goddard is a performing artist, teacher, and writer, who has studied at the Royal Conservatory of Music and the University of Toronto. She has appeared in concert, opera, musical comedy and legitimate theatre. She has written children's books, appeared on television performing her own material for children, and has taught vocal technique privately for the past ten years.

# INTRODUCTION TO BALLET

0-034  
\$25 for one section  
\$40 for both

Alana Harris  
Annex

This course is designed for individuals who have had no previous ballet training. Classes are structured to familiarize students with a sequential, traditional series of balletic movements (Russian technique, as taught by the Kirov School, Leningrad). Once grasped, these movements may provide the individual with the means to explore rhythm, increase awareness of body, enjoy movement to music and develop creativity.

Four 1-1/2-hr. sessions, Sec. A: Tues., 8-9:30; Sec. B: Wed., 7-8:30.

\* Alana Harris is both a professional dancer and a professional teacher of ballet. In addition she has worked in all aspects of dance from make-up to choreography and production.

# MOVEMENT WORKSHOP

0-035  
\$25 for one section  
\$40 for both

Alana Harris  
Annex

This course is an opportunity for anyone to investigate the potential of their own body. Exercises are borrowed from a variety of disciplines such as tai chi, yoga, ballet and the dramatic arts. A co-operative effort to expand one's body-consciousness, develop imagination and experience joy in movement, will be made, while at the same time taking individual needs and problems into consideration.

Four 1-1/2-hr. sessions, Sec. A: Tues., 8:30-9; Sec. B: Thurs., 7-8:30.

# YOGA

0-038  
\$25  
\$2 materials

Michael McKay  
College and Bathurst

In a relaxed and friendly atmosphere we will explore the classical system of Ashtanga Yoga. The course will include yogic postures, breathing, concentration and meditation techniques, and precepts of right living. In contrast to the speed and stress of modern city living, we will emphasize relaxation and an unhurried approach. You will need to wear loose and comfortable clothing and need not have had any previous training. Yoga calms the mind, rejuvenates the body, and puts the spring back in your step.

Four 2-hr. sessions, Sec. A: Sat., 10-12; Sec. B: Wed., 7-9.

\* Michael McKay is the essence of a yogi. Not only does he live and breathe the yogic practice in his life, but with his peaceful nature, patience, and good humour, he can communicate this spirit to anyone willing to learn.

# EXPLORING TORONTO'S ALTERNATIVE THEATRES

0-015  
\$25  
\$4 materials

Germaine MacDonald  
Bathurst & Dupont

This course offers an enjoyable learning experience for the venturesome individual interested in theatre. Sunday afternoons will be spent taking in plays at different and exciting theatres such as the Tarragon, Bathurst Street, and Phoenix. Through preparation given while waiting for the play to begin, meeting with members of the cast after the performance, and informal study groups every other week, students will have a chance to grow in a painless way in developing a critical ability and gaining a deeper appreciation of the dramatic art form.

Four Sunday afternoons, approx. 1:30-5, plus two evenings; Sec. A: Tues. Oct. 11th & 25th, 7:30-9:30; Sec. B: Tues. Oct. 18th & Nov. 1st, 7:30-9:30.

\* Germaine MacDonald has taught in both high schools and adult education programs. Most recently she has been exploring the ways in which those not familiar with drama can explore it both as an art form and from a critical point of view.

# DRAMA WORKSHOP

0-017  
\$25

Steven J.T. Campbell  
Bathurst & Eglinton

The course will examine the performing experience. It will concentrate on a generative, rather than mimetic, approach. In a workshop situation. We will begin with an exploration of some of the expressive possibilities of voice and movement, and the techniques of doing this, and continue with aspects of characterization. The dynamics of inter-performer relationships will also be considered. Improvisational technique will be employed in the workshops.

Four 3-hr. sessions, Sec. A: Wed., 7-10

\* Steven Campbell is a poet and playwright, he has acted in numerous performances, and has worked as Artistic Director of Thatchwork Theatre, a Director of one of his own works at Edinburgh Arts and presently is Assistant Director at Hart House.

# INTRODUCTION TO BOTTLE NECK GUITAR

0-021  
\$

Chas Lawther  
Dupont & Bathurst

Minimal guitar or music skills are required. The student will be introduced to all aspects of bottle neck guitar from open tunings to a short exploration into the evolution and history. Students will be exposed to a variety of styles ranging from country blues to city electric, and encouraged to develop at a comfortable pace in the direction and style that interests them most. The course is designed to pay special attention to individual needs. Please bring your own guitar.

Four 2-hr. sessions, Sec. A: Wed., 1:30-3:30; Sec. B: Thurs., 7-9.

\* Chas Lawther is a professional writer, satirist and musician. He performs regularly both as a comic and musician in a large number of local places. Yuk-Yuk's, Egertons, A Space and Cafe SoHo to name a few.

# WANT TO BE A COMEDIAN

0-022  
\$25

Chas Lawther  
Dupont & Bathurst

This course will deal with the theoretical, technical, and practical aspects of comedy and the nature of humour. Students will be encouraged to develop their potential for the expression of humour to whatever level and degree they feel comfortable. Those who wish will have the opportunity to perform before a live audience at "Yuk-Yuk's," Canada's first professional comedy club, where a tape of the performance will be made and analyzed later in class.

Four 2-hr. sessions, Sec. A: Thurs., 7:30-9:30; Sec. B: TBA.

# Mixed Media



# INTERVIEWING AS AN ART

0-019  
\$25

Roger Keene  
Annex

The Art of Interviewing is the means by which one learns the most about a person, in the shortest possible time. How does one relax the subject? How does one get them to open themselves up? With the aid of video and audio equipment, we will explore the various techniques that may be employed to interview anyone from the Prime Minister to your own mother. From there we will move on to look at the whole range of journalistic uses of the interview as well as some practical applications of The Art of Interviewing in our daily lives.

Four 2-hr. sessions, Sec. A: Tues., 7-9; Sec. B: Wed., 7-9.

\* Roger Keene is a professional interviewer and has worked with Television, Radio, and Print media. He has written for *Life* magazine, *Maclean's*, and *Miss Chatelaine*, and worked on shows such as "Action Set," "Matinee," "Circus," and "Sunday Supplement" as a freelance broadcaster.

# MEDIA WORKSHOP

0-046  
\$25

Bernard Dichak  
Yonge & Davisville

An introduction to film and television production. The course will include practice in the use of media as a creative form of expression and as an educational tool. Instruction in the fundamentals of scriptwriting, directing, camera, sound, and editing. Classes will consist of producing short films and videotapes. To include a tour of a motion picture studio and laboratory. Students are required to provide their own super 8 camera and film.

Four 2-hr. sessions, Sec. A: Thurs., 7-9; Sec. B: Sat. 2-4.

\* Bernard Dichak has directed several documentary films for television and has taught film-making to students of all ages.

# FILM LITERACY

0-045  
\$25

Bernard Dichak  
Yonge & Davisville

Everyone is taught how to read before being exposed to books. Despite the thousands of films we see, few have studied the non-verbal language of the film medium. This course will acquaint the student with how films work and how TV programs and films can be viewed with greater skill. Instruction will include the basic visual alphabet of film language; identification of the techniques of directing, camera, sound, and editing; and how these techniques are exploited in documentary and feature films. Classes will consist of analyzing film and TV program sequences and will include viewing exercises.

Four 2-hr. sessions, Sec. A: Tues., 7-9; Sec. B: Wed. 7-9.

\* Bernard Dichak has directed several documentary films for television and has taught film-making to students of all ages.



## PEOPLE

### Endorsers

**William Hoffman:** National Office of Public Education, Canadian Cancer Society.  
**Bea Olivetti:** Director of the National Survival Institute.  
**H.J.B. Nevitt:** Author, Executive, Government Consultant.  
**Andre Rolava:** Planning Analyst, Ontario Ministry of Education.  
**Michael Taber:** Principal of Ingelwood School.  
**David Schatzky:** CBC Radio.  
**Bob Tillroe:** T.V. Ontario

### Board of Advisors

**Buzz Barza:** Skills Exchange Staff.  
**Steven Campbell:** Theatrical Director, Writer, Skills Exchange Teacher.  
**Roger Hollander:** Skills Exchange Teacher & Staff.  
**Jeffrey Hollender:** Skills Exchange Staff.  
**Patricia Olivier-Martin:** Skills Exchange Staff.  
**Steven Putzeli:** Teacher at the University of Toronto, Doctoral Candidate, & Skills Exchange Teacher.  
**Ted Runeson:** Teacher & specialist in alternative education.  
**Dr. Roger Simon:** Education Administration, Ontario Institute for Studies in Education.

### Staff

**Jeffrey Hollender:** Director.  
**Patricia Olivier-Martin:** Student Coordinator & Office Manager.  
**Roger Hollander:** Teacher Co-ordinator & Catalogue Editor.  
**Buzz Barza:** Distribution Manager & Communications.  
**Fred Kordalewski:** Accounting.

### New Teachers

The Skills Exchange offers everyone an opportunity to share their knowledge and experience with small groups of interested individuals.

Teachers offering classes through The Skills Exchange determine both the content of the subject and the manner in which they communicate that subject to their students. Courses are taught in a space that the teacher provides: home, studio, or office. The Skills Exchange is responsible for the selection of teachers.

All teachers at The Exchange may register free in any course that is not already filled by paying students.

If you are interested in teaching any subject no matter how popular or obscure, send us a 75-100 word course description along with your resumé or biography.

Remember — teachers must provide their own facilities.

### Most Wanted List

Teachers wanted to teach: motorcycle, moped & auto-mechanics — 10 speed bicycle repair — electricity workshop — plumbing — household appliance workshop — music of all kinds — wines — cooking — crafts — community, social & ethnic related activities.

### Cover Contest

Every month The Skills Exchange will select a photograph or a piece of artwork for the cover of the catalogue. Send us the fruit of your creative endeavors. The winner collects \$25.

# The Inside Ex

Circulation 75,000

482 Brunswick Avenue 967-7640

## An Interview with Marshall McLuhan



**JH:** Let's focus for a moment on one specific problem, in adult education. At this point in time there is an immense drop-out rate, there are so many adults who want to continue learning, but when they go back to school usually over 60% of them never last more than a week or two. Do you have any ideas as to why this is happening?

**MM:** I certainly do. The attention span in the TV population is exceedingly small. And that's partly because of the speed-up of information. It's partly that and it's partly the fact that the form of information in TV is itself a hypnotic and a kind of sedative. People have no real desire to escape from that situation. They soon discover that what is demanded of them requires far more wakefulness than they can muster. They get very sleepy. They get very tired. And TV is primarily a sedative. A tranquilizer. It's a form of inner trip. It's a drug. And the adult TV, or TV child, has an attention span of only a few seconds, and one-liner jokes are all he can cope with, and he can't even cope with a full-length story.

**JH:** If the attention span is getting shorter for everybody, including adults, then how does that relate to the fact that in the past ten years, 250% more adults enrolled in three to nine month night school programs than in the previous ten years? Everyone wants to continue learning. They want to learn more and more and more.

On Saturday, July 23, 1977, an article entitled "All Metro is a Campus in New Adult Program," appeared in the Toronto Star. Marshall McLuhan read the article about The Skills Exchange and took it upon himself to call the Director of the program, Jeffrey Hollender.

McLuhan was especially interested in The Exchange since he has just completed writing a book, with Kathryn Hutchon and Eric McLuhan, entitled, *City as Classroom*. McLuhan noticed certain parallels between the ideas presented in his book and those involved in The Skills Exchange's program.

What follows are Professor McLuhan's answers to several questions Hollender put forth to him in an interview that was arranged by The Skills Exchange. The discussion has been edited down from a half hour tape. The content of the interview reflects Professor McLuhan's point of view, and we invite you to comment on it.

**JH:** What, if we go back to the words "school" and "education," the roots of that, what were those words originally intended to mean?

**MM:** "School." "Skolia," among other things, meant leisure. And so, people who go to school—are really people who don't have to work. We, on the other hand, have increasingly tended to turn the classroom into a place of work. We consider that people in the classroom are workers. However, the fact is that in the information environment outside, the workers are more engaged in learning than the people in the school are. This is a paradox. There is more learning going on outside the classroom than there is inside the classroom.

**JH:** Why has this situation come about?

**MM:** This has come about through the electronic environment. The information environment of the electric circuits and so on. There are enormous quantities of information which are available to everybody outside the schoolroom. Inside the schoolroom, not very much of this is available. The schools are committed to a form of learning which does not permit very much use of the electronic circuits. As a matter of fact, I don't think Illich, in *Deschooling Society*, made a very good analysis of the situation. He didn't do a structural analysis. He merely noticed that the environment was now loaded with information.

**JH:** How would you suggest that the structure Illich put forth in his book be adapted to the situation to be a more relevant solution?

**MM:** I don't think he put forth any solution. He made a diagnosis. He said the situation is this and this. And he suggested, of course, that the whole idea of the student in the schoolroom is obsolete; that the student in the environment had been originally the form of learning. He was talking about a relatively non-man-made environment. The sort of environment he used as his model was pre-electronic and he saw that in the human past, typically, children and the young people were educated by simply working along with grown-up people in the community, which is certainly true.

## News 'n' Views

It's mid-August. This piece is being written for the October catalogue, which is scheduled to hit the streets sometime in September. If information travels at the speed of light in our electronic age, Professor McLuhan, then what about the speed of time? And the way it zig-zags back and forth through our minds and lives?

All of which is to say that, speaking catalogue-wise, the Skills Exchange of Toronto is now into its second month (October). September courses are already living history, and the dream is alive and well in Toronto-the-Human.

From whence the dream? In the Fall of 1976, Jeff Hollender carries an idea across the border from New York. So what else is new? But wait, take a second look. The idea originates in Mexico, and it comes from the thinking of an Austrian-born philosopher (Ivan Illich). Aha. It was only printed in the U.S. Maybe we Canadian nationalists give the States too much credit. Maybe they've stolen more than we suspect. Some things even from Canada? A mind-boggling thought!

So Jeff begins to scatter the seed around Toronto onto what, lo and behold, turns out to be fertile earth. Little sprouts grow into healthy plants that bear fruit. The fruit soon begins to ripen.

Jeff is not alone with the idea for long. Gradually emerge a group of endorsers and a board of advisors. The latter develops into the policy-making body for The Skills Exchange. In May of 1977 it becomes time to get serious. September's catalogue is eventually to carry forty-six courses. Who is going to teach them?

The idea steamrolls. Teachers are found and courses begin to take shape. Accounting... metaphysics... ballet... calligraphy... repair... drama. It's now July. There's a September catalogue to be put together. Fifty thousand copies to be printed and distributed. The entire "staff" still consists of only Jeff and Trudy.



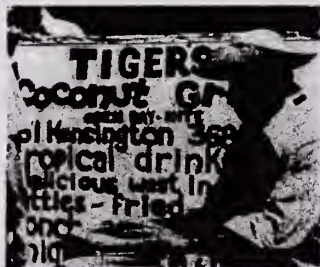
Trudy Leaves. Sandra Perryman Wright Media

Enter Buzz. If the city is a classroom, then Buzz is the school custodian. Who do you go to when you really need to get something done at a school? The principal? Forget it. Go to the man with the keys. The one who is there day and night, is familiar with the guts of the place. The most important, but usually underrated and sometimes even ignored, person — the custodian. Buzz has lived in India and on a kibbutz in Israel. He has chopped goat meat in Kensington Market and written "cheap eats" restaurant reviews for the *Clarion*. Buzz knows a good thing. Buzz will see to it that the catalogues get around.

But still it's too much for two people. October's catalogue has to be to the printer by mid-August. It will contain about twenty new courses. Where will they come from? And what about public relations? No money laying around for advertising. How are we going to let Toronto know that we're here? And what about student registration? Yes. Soon. Students!

Pat had found her way to Toronto from Ottawa in May. A long way from the Sorbonne. She meets Abel and Manuel in a down-

## CHEAP EATS



TIGER'S COCONUT GROVE

51 Kensington Ave., 368-3148

In the short time he's been open, Tiger's has become renowned, both before and after hours, for the finest in Jamaican dishes. In addition to such standard favorites as chicken and rice (\$1.95) and the ever-delightful patty (\$0.95), he has recently added the Mid Eastern staple, the fellel (\$1.40). Drinks include juices and the specialité de la maison, Tiger's Colada.

### THE ORIENTAL INDIAN RESTAURANT

1012 Queen East, 466-2235

Understandably the best value in Hindu-Indian cooking in Metro. Nothing but Hindi cinema music on the juke and the service is 1st class. A traditional Sunday Special at \$2.90 that's hard to top. Go in a group of four and order à la Chinoise with lots of chappatis at 40¢. Don't miss the barfi (35¢) with tea. Open for lunch and dinners, all day weekends. Closed Mondays.

### MIKAEL'S STEAK AND BURGER

2326 Queen Street East

A place where charcoaled cheeseburgers with lettuce, tomato and mayonnaise go for 65¢. They peel their own potatoes (chips 40¢) and bread their own onion rings (45¢). Sirloin weighs in at \$1.85, scallops at \$1.50, fish and chips \$1.00 (\$1.35 w/ salad) ½ chicken for \$1.45 and a couple of pork chops at \$1.50. Banana splits are unbelievable at 55¢. Open seven days a week.

### PORRETTA'S PIZZA

97 Harbord St., 920-2186

Long known for their fine pizza (deliverable) this neat, well-run mom-and-pop-in-every-sense-of-the-word restaurant also has a complement menu of Italian mainstays such as spaghetti (\$2.30), lasagna (\$2.75), veal parmigiana (\$3.60), and ravioli (\$2.35). Some of the juke's traditional Italian and quarts of Brio are available meal-side. Fine ice cream cones.

### THE UNITY GRILL

708 Queen Street West

The quintessence of a good culinary deal regarding Eastern European fare. Daily soups (with bread) at 50¢. Several daily specials including things like stuffed beef heart, pork hocks, schnitzel, roast pork, et al. that range from \$2.15 to \$3.25. Roast chicken weekends. First rate cold plates at \$1.15 and a house 3 decker special at \$1.45. Open 7 days a week 6 am to 8 pm.



# Exchange

967-7640

October 1977

## Interview Marshall Man



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Wright Media

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MM: Well, just a moment. Again, figure-ground. The school, adult education or otherwise, is figure. The people are the ground, the social ground around the figure. The people outside the school, are engaged in learning from morning till night. They do nothing else on the job.

JH: You are saying that people are in fact learning all day on the job. Isn't that a different kind of learning?

MM: Let me mention a book, *Classrooms in the Factories*, written in 1946 by two economists. They did a study of learning on company time, actual teaching on company time. The two men were Clark and Sloane. They discover to their amazement that the budget for teaching on company time was twenty times the budget of secondary and primary education, and tertiary education. That was in 1946. Now, that ratio has gone up 100 times. The amount of actual formal learning taking place in company time is hundreds of times greater than the whole school system.

JH: Is that learning directly related to the job?

MM: It's directly related to the job and to all the services related to the job. Remember, today jobs are themselves service environments. Now, it's hard to determine where any job begins and ends anymore. It used to be an organization chart with a job description. No longer. It is impossible any longer to describe a man's job. It just flows everywhere. It has become part of the environment.

JH: You say in your new book, *City as Classroom*, that limited teaching of skills is not enough to have someone cope with the kind of things that need to be coped with in today's environment.

MM: The point, of course, is the city in itself physically, has become a classroom. Everybody living in the city is in a sense at school.

JH: But through the book you're trying to help people learn how to utilize that...

MM: We're trying to raise the level of awareness about something that is going on all the time. Well now, every kid who goes out to play in our world today is engaged in educating himself. By the way, in Paleolithic times, in say, the Stone Age, every human being was educating himself from morning till night as a hunter. A hunter had nothing else to do. He was learning, learning every moment he was hunting. Now, this has become the condition of electric man. Electric man has gone back to the Paleolithic pre-hardware world of pure information, where everything he does is hunting. He's hunting for solutions. He's hunting for ideas. He's hunting for insights. Every man in our world today is hunting from morning till night. He may be a gum-shoe or a scientist, but he's hunting.

JH: If they're learning all day long, then to send them into the classroom and make them sit down for two hours once or twice a week is somewhat outdated.

MM: All they need is a few hints about a few structures that are relevant to that particular subject.

Continued on page 7

town café. Los hermanos Bello Sanchez, silkscreen artisans. She meets Dufflet, pastry chef extraordinaire. They're all, it seems, going to be teaching for — what's this, an emergent community? a Phoenix rising from the cultural ashes of the Yorkville 60's? — something called "The Skills Exchange." "See this guy named Jeff, Pat, I think he's looking for somebody." Pat's aboard.

Roger is going to be doing two "Current and Controversial" courses for the Skills Exchange. Something having to do with the Canadian confederation or sex or something. A mind like that needs steady employment. "Let me know if I can help re-write course descriptions for the catalogue, Jeff, I'm also a writer, you know." This statement turns out to be tantamount to volunteering for the catalogue's editorship. The "Gang of Four" is complete.

In the meantime, Fred has climbed aboard as accountant and Don as graphic designer. Roger Simon, Ted Runions, Steven Putzel, and Steven Campbell have been doing yeoman's duty all summer, and, with the "Gang de Quatre," they evolve into a smoothly functioning advisory board (for "smoothly" read "we're still talking to one another").

First teachers' meeting is held in August. Thirty out of thirty-four teachers show up. In the rain! Checking the *Guinea*. This has to set some sort of attendance record. For Toronto, if not the entire world. No luck. Will have to wait for the Canadian edition to come out.

But there is no time for waiting. It's October. The November catalogue is already at the printer. Well, not exactly. It's really September that you're reading this. And "back" in August that it's being written. See what I mean about time? Everything is happening so fast. New ideas. New courses. New problems. New joys. New people.

That's what it is. New. Like a baby. Fragile, yet powerful at the same time. Item. "The People of the City of Toronto wish to announce the arrival of their boy/girl child ... date of arrival: recent ... too scrappy to be tied down and weighed ... name: The Skills Exchange."

## DIRECTORY

### COMMUNITY SERVICES

#### legal services

ontario legal aid plan 598-0200  
dixon hall 863-0498  
parkdale comm legal service 531-2411  
neighbourhood legal service 928-0110  
people & law research found. 362-7758  
lawline 978-7293

#### senior citizen services

reduced fares on ttc 367-8701  
drug benefit 965-9337  
room rental service 923-5859

#### health services

allergy information association 244-9312  
ontario medical association 925-3264  
academy of medicine (for md) 922-1134  
canadian medic-alert found. 923-2451  
hassle free clinic 363-6103  
vd clinic information 965-3333

#### dental services

academy of dentistry 967-5649  
u of t dental clinic 978-2784  
(extractions) 978-2798  
dental soc services (welfare) 531-1338

#### consumer services

consumer help office 654-9841  
consumers assoc of canada 922-3153  
consumer protection bureau 965-6471

#### emergency

crisis intervention unit day 421-9900  
night 461-8272  
distress centre 366-1121  
police & fire emergency 361-1111  
rape crisis centre 368-8383  
ambulance (24 hr emergency) 489-2111  
dept of social services day 367-8623  
night 367-8600

#### human rights services

gay alliance toward equality 964-0148  
patients rights association 923-9629  
canadian civil liberties assoc 363-0321  
ont human rights commission 965-6841  
community homophile association  
of toronto (chat) 862-1544  
employment standards branch  
(complaints against employers) 965-5251  
office of the ombudsman of ont 362-7331  
weekly court  
(dissatisfied with lawyer fee) 965-5541

#### landlord & tenant problems

landlord & tenant advisory 367-8572  
rent review (ont govt) 923-1199  
tenant hotline 922-6544, 922-6560  
toronto non-profit co-operative  
housing federation 363-4395  
fed of metro tenants assoc 364-1486  
confederation of resident and  
ratepayer association 690-9592  
metro tenant legal service 364-1486

#### childbirth and family planning

aid for new mothers 537-7527, 463-9537  
canadian mothercraft society 920-3515  
childbirth education assoc 924-1628  
la leche league (breastfeeding) 483-3368  
prenatal education committee 961-9831  
birth control info hotline 367-7442  
birthright 469-1111  
planned parenthood of toronto 961-8290

#### suicide prevention

east general hospital day 421-9900  
night 461-8272 ext 220  
distress centre inc (24 hr) 366-1121  
(9 am-midnight) 486-1456  
scarborough distress centre  
(24 hr) 751-4888  
salvation army emergency (24 hr)  
counselling & suicide prevention 368-3111

## CATALOGUE OUTLETS

Some of the many locations that The Skills Exchange Catalogue may be found.

AKASA IMPORTS  
96 Scollard Street  
ART GALLERY OF ONTARIO  
317 Dundas Street West  
BOB MILLER BOOK ROOM  
180 Bloor Street West  
THE BOOK CELLAR  
1560 Yonge Street  
142 Yorkville Avenue  
2 Bloor Street West  
730 Yonge Street  
THE BROADWAY GORMET  
2411 Yonge Street  
BUCKLEY'S BOOKS  
Hydro Place  
2293 Yonge Street  
1 Dundas Street West  
CINEMA LUMIERE  
290 College Street  
CLASSIC BOOKS  
707 Yonge Street  
131 Bloor Street West  
2 Bloor Street West  
CUMBERLAND BAKERY  
130 Cumberland  
JEKYLL & HYDE LEATHER  
203 Harbord Street  
KAPLAN'S CHEESE  
72 Kensington Avenue  
THE KITCHEN TABLE  
22 Balliol  
LICHTMAN'S NEWS  
11 St. Clair Avenue West  
34 Adelaide Street West  
LOOMIS AND TOLES  
214 Adelaide Street West

MIKAEL'S STEAK AND BURGER  
2336 Queen Street East  
MR. GAMEWAYS'ARK  
675 Yonge Street  
NEW YORKER  
651 Yonge Street  
POT & PLANTS  
92 Yorkville Avenue  
ROUND RECORDS  
46 Bloor Street West  
ROYAL ONTARIO MUSEUM  
Bloor and Avenue Road  
SCM BOOK ROOM  
333 Bloor Street West  
W.H. SMITH  
1500 Yonge Street  
Eaton's Centre  
Hudsons Bay Centre  
100 Yonge Street  
THE STONEWORKS  
2186 Queen Street East  
TIGER'S COCONUT GROVE  
51 Kensington Avenue  
TOBY'S GOOD EATS  
91 Bloor Street West  
TORONTO PUBLIC LIBRARIES  
22 Yorkville Avenue  
701 Pape  
370 Broadview  
2161 Queen Street East  
265 Gerrard Street East  
406 Parliament Street  
1303 Queen Street East  
3083 Yonge Street  
40 St. Clair East  
City Hall  
TOWN-CLAIR PHARMACY  
85 St. Clair Avenue East



# SCRIPT WRITING FOR FILM, TELEVISION AND RADIO

Steven R. Smith 0-020  
Spadina & Bloor \$25

This course will cover the basics of media writing in the areas of commercials, documentaries, educational, promotional and dramatic scripts. We will explore the mechanics of organizing the different types of writing, the different implications of writing for the ear, or for the eye, and how to transform concepts into finished products. We will also discuss and explore the problems involved in getting work as a scriptwriter and selling your own work.

Four 2-hr. sessions, Sec. A: Sat., 10-12.

\* Steven Smith has worked in the media as a Director, Film Coordinator and Assistant Film Cameraman. He has a thorough knowledge of all aspects of film and television production, and a very long list of credits. Currently he is doing freelance work in TV production and script writing.

## Artful & Crafty



# ART APPRECIATION AT THE GALLERY

Clovis Zanetti 0-065  
Informal Art Gallery \$25  
104-1/2 Scotland St.

The world of art. Somehow there has developed a communications gap between the artistic community and the general public. The result has been widespread ignorance and misunderstanding of the relation between the creative and commercial aspects in the art world. This course will place the visual arts in relation to the specific culture or sub-culture from whence it derives, not forgetting its historical boundaries, and it will establish comparisons between the traditional and avant-garde art techniques. Considerations to ways of assessing the commercial value of works of art will be given. Classes will be held in the gallery, and audio-visual materials will be used.

Four 2-hr. sessions, Sec. A: Tues., 7:30-9:30;  
Sec. B: Thur., 7:30-9:30.

\* Clovis Zanetti has been, since May 1975, part-owner and Director of the Informal Art Gallery, which is dedicated to bridging the gap between the art viewer and the art object.

# PASTRY

Duffett 0-066  
Central Toronto \$25  
\$4 materials

Chocolate Nut Truffle... Croquembouche... Sour Cream Brazil Nut Torte... Cold Grand Marnier Souffle... need we say more? For those who are no longer satisfied with merely eating scrumptious delights, but who want to create them, this course is a must. The curriculum will include an intense exploration of the making and eating of cakes, cookies, tarts, and other unique desserts. This is baking for those who take their sweets seriously.

Four 2-hr. sessions, Sec. A: Wed., 7-9.

\* Duffett, perhaps Toronto's most notorious pastry chef, operates her own baking and catering service as well as supplying the pastries at the Cow Café and Dinah's Cupboard. She has studied baking in England and Canada, and it is rumoured that she is soon to appear on Weight Watchers' ten most wanted list.



# LIFE DRAWING AT THE GALLERY

Artist's Cooperative Toronto 0-029  
Spadina & King \$25  
(424 Wellington St. W.)

This course will expose the student to varied approaches of life drawing. At each class a different professional artist will present her/his particular mode of expression, technique, and creative approach. The classes will be held in a professional art gallery, and a variety of models will be used. The student will have the unique opportunity to explore drawing different individuals every week. The use of different teachers is aimed at offering the student a wide range of directions in which to develop. Students are responsible for their own drawing materials. Bring several sheets of newsprint plus black "Conté" crayons or charcoal to class.

Four 2-hr. sessions, Sec. A: Tues., 8-10.

\* The Artist's Cooperative Toronto (A.C.T.), a member of the Ontario Association of Art Galleries, is a non-profit community organization operated by professional artists. Its members have broad teaching experience. They have displayed their work widely in North American and European shows as well as numerous local galleries. The Gallery is open to the public daily from 1-5, except Mon.

# POTTERY

Ralph Smith 0-018  
Dupont & Spadina \$25  
\$5 materials

An Introduction to clay as an art medium, the course will explore all aspects of hand building: coil, soft slab and hard slab. Emphasis will be placed on design, structural stability, texture, form and shape. Time permitting we will explore glazing techniques, kiln firing and the use of the wheel. Everyone will have a chance to move beyond the ashtrays they made in primary school and begin to discover clay as a serious art form.

Four 2-hr. sessions, Sec. A: Tues., 7-9; Sec. B: Thurs., 7-9.

\* Ralph Smith is a professional potter and has studied pottery throughout Europe and Canada for the past 10 years. He has also taught in a number of Toronto schools and exhibited his work at a number of galleries.

# DRAWING

Nicholas Argento 0-023  
Spadina & Queen \$25  
\$5 materials

This course is designed to accommodate the serious beginner as well as the more advanced student of art. Instruction will concentrate on basic drawing skills, that is, the translation of what one sees into simple geometric patterns. Discussion and analysis of recognized works of art, including the viewing of a current exhibition, will also be part of the course's activities.

Four 2-hr. sessions, Sec. A: Tues., 7-9; Sec. B: Thurs., 7-9; Sec. C: Sat., 11-1.

\* Nicholas Argento was born in Italy and moved to New York City to study at the Art Student's League, where he was the recipient of numerous awards. He has studied with several well known artists and in 1975 moved to Toronto to continue his career as a professional painter.

# SILKSCREEN AS AN ART FORM

Abel Belio Sanchez 0-033  
Downtown \$25

This course will focus on the artistic element in the creation of a finished silkscreen print. It will explore the various types of graphic and photographic techniques, including dry brush and colour separation, used in making the original and the kinds of effects that can be produced. Finally, there will be an investigation of the relationship between the artist and the printer and gallery.

Four 2-1/2-hr. sessions, Sec. A: Wed., 7-9:30.

\* Abel Belio Sanchez studied at the Ecole des Beaux Arts in Paris as well as in Madrid and in Stockholm. He has taught Fine Arts at the University of Madrid and his own work has been exhibited in Europe and North and South America. Recently he participated in research of the possibilities for computer graphics under a grant from IBM.

## The Pen & The Pencil



# WRITING WORKSHOP FOR FAIRY TALES AND FABLES

R. Courtney Fairweather 0-060  
High Park \$25

Gain insight by creating your own tales and fables. The workshop will focus on developing an awareness of the archetypal appeal of the genre and upon exploring creative writing potential. All material produced by students during the course of the workshop will be given individual attention and constructive criticism. Non-smokers.

Four two-hr. sessions, Sec. A: Sunday, 7-9.

\* Courtney Fairweather has worked as a copywriter for such organizations as the CTV television network and the Shaw Festival Theatre. Her interest in folk tales has developed through independent study and writing.

# EXPLODING THE WORD

Richard Truhlar 0-026  
Spadina & St. George \$25

Can a poem be a novel? Can a novel be a poem? In a series of seminar-workshops you will be able to explore new forms of writing & language composition, such as concrete poetry, sound poetry, & non-linear narrative. The focus of the seminars will be developing a greater sensitivity to language-art. The workshop will provide you with an opportunity to "explode" the poem or the novel, to venture into an area of creative composition which is all too unfamiliar.

Four 2-hr. sessions, Sec. A: Tues., 7:00-9:00;  
Sec. B: Sat., 10:00-12:00.

\* Richard Truhlar is a poet and writer and a member of the sound-poetry quartet OWEN SOUND. He co-edits and co-publishes the experimental periodical KONTAKTE.

# CALLIGRAPHY: DIFFERENT STROKES...

Lea V. Usin 0-004  
Avenue Road and Davenport \$25  
\$5 materials

Clear, distinctive handwriting, such as italic script, is not as difficult as might be supposed. The course will examine the tools, techniques, and forms that are the necessary basics for a formal hand. The historical development of various scripts will be looked at, but the primary aim is to enable the student to acquire a formal hand that is as automatic and effortless as normal primary-school cursive.

Four 2-hr. sessions, Sec. A: Wed., 7-9.

\* Lea Usin, former Business Manager & Executive Director of the Summer Centre Theatre is a teacher, designer and has studied calligraphy for the past 8 years.

## Alchemists & Healers



# DOWSING AND RADIESTHESIA WORKSHOP

Bruce L. Sullivan 0-066  
Annex \$25  
\$5 materials

"Skeptics scoff at it. Geologists say it lacks any scientific basis. It has been the subject of controversy for centuries. Yet, unaccountably, it works." That's what Reader's Digest says about Dowsing. In this intensive weekend seminar, the full potential of Dowsing — going far beyond simple water locating — will be explained. And demonstrated! Dowsing and health. Dowsing and diet. Dowsing and how to select property. You will be shown the various types of Dowsing equipment, taught to use it, and given exercises to further develop your Dowsing abilities.

Two sessions, Sat., Oct. 15, 10-5, and Sun., Oct. 16, 11-3.

\* Bruce L. Sullivan is perhaps the most renowned practitioner of Dowsing in all of Canada. He is a member of the Board of Trustees of the American Society of Dowsers and is the Canadian Editor of Brain Mind Bulletin, a journal of parapsychology.

# DISCOVERING YOUR BODY

Jody Theriault 0-098  
Yonge and Davisville \$25

The tools you will be using to discover your body are movement, dance, yoga, massage, meditation and care. We will be working with patterns and rhythms and feelings and we will see how all of these blend together to make a more conscious you. You won't be expected to perform or be anything more than you are right now. You don't need any previous training of any sort, and your needs will be met at whatever stage you are working from now. Discovering your body will uncover your self.

Eight 1-1/2-hr. sessions, Sec. A: Tues. and Thur., 7:30-9.

\* Jody Theriault has studied ballet, modern dance, oriental dance, yoga, massage, and meditation. She has drawn from each of these to develop a wholistic approach to body and self-awareness.

# MASSAGE THERAPY WORKSHOP

Ena Bendon 0-016  
Spadina & Bloor \$25

Massage is the manipulation of the soft tissue of the body. Massage Therapy involves the release of tension and stagnant energy from the body through the techniques of massage combined with an awareness of various healing therapies. The course will develop both a feeling for massage and an understanding of various different massage techniques.

Four 2-1/2-hr. sessions, Sec. A: Tues., 7-9:30;  
Sec. B: Wed., 7-9:30.

\* Ena Bendon is an Honore graduate of the University of Toronto in Humanities and is currently studying "The Healing Arts" at the SHO Foundation.

# SHIATSU

Tetsuro Saito & Tanya Harris 0-014  
College & St. George \$25

Shiatsu is a massage technique based on the Oriental theory of meridian lines of energy throughout the body. The theory is that disease is caused by a blockage of energy at certain points on these lines. The workshop's goal is to enable you to create an energy balance in the body by stimulating certain points or entire meridians through finger or body pressure. Especially helpful with headaches, colds, backaches and general muscle stiffness.

Four 2-hr. sessions, Sec. A: Tues., 7-9; Sec. B: Wed., 7-9.

\* Tetsuro & Tanya are the Directors of the Toronto Shiatsu Centre and have been teaching shiatsu for 12 & 3 years respectively.

# ASTROLOGY

Michael Miskin 0-067  
Bloor & St. George \$25

This course is designed for beginners and will introduce the basics: the meanings of planets, signs, and houses, aspects between planets, focal significators, chart structures, and the mathematics of chart construction. It will introduce a "humanistic" approach to astrology, discussing philosophical and psychological implications. It will present astrological thinking as functional and associational rather than mechanistic or mystical.

Four 2-hr. sessions, Sec. A: Tues., 8-10.

\* Michael Miskin's horoscope indicates a talent for teaching (Moon, Mars, Mercury all conjunct in the third house) and for astrology (Uranus in the eighth house). He has been a practicing astrologer for four years and has taught classes and given private instruction in astrology.

# METAPHYSICAL WORKSHOP

Pedro Pitt 0-068  
Denkert & Victoria Park

The East meets the West; the North, the South; the ancient, the contemporary; the exotic, the ordinary — in this exciting series of three challenging and mind-tickling seminars offered by a scientifically trained "Third-Worlder" who has spent fifteen years of research into nature and consciousness.

Continued



# UNDERSTANDING EXTRAORDINARY PHENOMENA

0-007  
\$25

Consider this course a serious adventure going beyond the norms and limits of traditional scientific experimentation. Its aim is to develop a scientific philosophical model which describes psychic phenomena in terms of known physical laws. The model will be constructed from elements of Yoga, Jungian dream analysis, E.S.P., traditional Physics and Biology, and Eastern, Western, and African natural philosophies.

Four 2-hr. sessions, Sec. A: Thurs., 7-9; Sec. B: Sat., 1-3.

# PRIMEVAL MATHEMATICS

0-008  
\$25

Are we born with prior primeval mathematical ideas? Consider the fact that Voodoo temples and The Great Pyramid are geometrically related, that the symbols on the Pyramid walls are predated by primitive African sculptures. This course will explore the deep mysteries and paradoxes of ancient mathematics through an investigation of the Gurdjaffian system, The Great Pyramid, Stonehenge, the I Ching, The Bible, Voodoism, Buddhism, Nature, and Modern Physics.

Four 2-hr. sessions, Sec. A: Tues., 7-9; Sec. B: Sun., 1-3.

# PHILOSOPHY APPROACHED THROUGH A MOBIUS STRIP

0-009  
\$25

Does modern Physics lead to the same conclusions as the ancient Tao? Is Descartes' dictum — "Cogito ergo sum" — both logically valid and invalid simultaneously? Can the universe be constructed from a single "dimensionless point of consciousness"? Think of the Mobius strip as a roller-coaster, and climb aboard. The journey will be anything but dull.

Four 2-hr. sessions, Sec. A: Wed., 7-9; Sec. B: Sun., 1-3.

★ Pedro Platt is a Black South African who studied Physics, Mathematics and Economics at the Universities of Cape Town and South Africa. His unique approach to natural science and philosophy is the product of fifteen years of research into that fascinating realm of consciousness that lies within the bounds where the outer limits of Western Science overlaps into the metaphysics of African and Eastern experience.

# READING THE TAROT

Jonathan Hoad 0-010  
Annax \$25

Tarot cards offer an unusual and remarkable perspective on human change. Attributes of the Reader — background, awareness, intuition, etc. — blend with the evolutionary process of an idea to yield an integral view of the past that can help establish a more bold and confident approach toward the future. The course will encourage the student/Reader to explore his/her latent psychic and intuitive potential while introducing the basics of Tarot reading and the meaning of the organizational superstructure of the cards, which is called the Tree of Life. Pleasant surprises are in store.

Four 2-1/2-hr. sessions, Sec. A: Tues., 8-10:30; Sec. B: Wed., 7:30-10.

★ Jonathan Hoad is a graphic designer and has taught emotionally disturbed children. He has been reading the Tarot professionally for the past two years.



ALEXA GRAZ

# Games People Play



# SIMULATION GAMES

Clarice Kloezeiman 0-011  
Spedina & Bloor \$25

Everyday we pass judgments on the many social, political, and economic world problems that we encounter. We form these judgments by synthesizing them through our various beliefs and value systems, presuming that we have reached the most suitable alternative. Simulation games and role playing help us to develop new perspectives towards the ways in which we solve our problems, and to understand just how many factors may influence and colour each decision that we make. The course is designed to cultivate communication and awareness in a creative and imaginative manner.

Four 2-hr. sessions, Sec. A: Wed., 7-9.

★ Clarice Kloezeiman has worked for "Operation New Earth" a cross-cultural orientation centre, has studied simulation games for the past four years and has a special interest in problem solving, inter-personal and cross-cultural communication.

# INTRODUCTION TO CHESS

Donald Anderson 0-001  
Dundas & Sherbourne \$25

This course will provide an excellent introduction to the neophyte chess player but will also interest anyone who wishes to become a better informed aficionado of the game. The subtleties and intricacies of match play will be studied and an introduction to checkmate will be made. The course is designed equally to help you with your game and/or to upgrade your level of chess literacy.

Four 2-hr. sessions, Sec. A: Wed. 7-9; Sec. B: Sat. 10-12.

★ Donald Anderson, as well as being a Stockbroker, sees chess as life and life as chess.

# BEGINNING BACKGAMMON

Shelley Swallow and Debbie Drillick 0-061  
Bloor and Yonge \$25

This course will introduce the newcomer to backgammon, to the history of the game, the set up of the board, and the basic technique of play. From there it will advance to strategies of play and the use of the doubling cube. Variations on the game will also be introduced. Enrollment in the course will entitle the student to a 10% discount on a non-sale backgammon game at Mr. Gameways' Ark.

Four 2-hr. sessions, Sec. A: Mon. 8-10.

★ Shelley Swallow is the manager of the games floor at Mr. Gameways' Ark, where she has taught backgammon and other games for several years.

★ Debbie Drillick is a college student who has worked at Mr. Gameways' and taught beginning and intermediate backgammon for the past year.

# INTRODUCTION TO MILITARY AND POLITICAL SIMULATION GAMES

Ron Pappin 0-062  
Bloor & Yonge \$25

Unlike most general games, military and political games are abstract simulations of the "real thing," where the right choice and the best plan produce victory. Psychology and bluff are basic to winning. In the process, a great deal can be learned about History and Geography. Games are learned through instruction and extensive play. The course will deal with three games. Section A: Strike Force One, Kingmaker: the War of the Roses, and Russian Civil War (Red vs. White). Section B: War at Sea, Russian Campaign, and La Grande Armée.

Four 3-hr. sessions, Sec. A: Mon., 7-10, begins Oct. 3; Sec. B: Sun., 2-5, begins Oct. 9.

★ Ron Pappin, an owner of Mr. Gameways' Ark and Director of the Canadian Games Centre, has played and instructed political and military games for the past eleven years. He is a founding member of Toronto's oldest military games club, The General Staff.

# And Just Because

# BIOFEEDBACK AND EIDETICS

Henry Evering 0-063  
Eglinton and Yonge \$25  
\$2 materials

Unlock your own creative potential. Come and experiment with Biofeedback Instruments and learn the vivid non-verbal colour language of Eidetics. You will learn how your mind and body work as a single unit, how you can train and improve your creative inner imagery, thought processes and imagination, and how you can harmonize your body's energy. We will explore the visual and verbal communication languages of our right and left brains to gain new social and professional skills in communication and creativity and improved interaction with people. Learning the Eidetic language of colour will give you exciting insights into communications most people miss entirely and new ideas for using more of the right colours in your business and personal life. This course is fun!

Four 2-hr. sessions, Sec. A: Tues., 7-9.

★ Henry Evering is President of Eidetic General Systems and has ten years of experience in human research and environmental design. He is a professional trainer in Eidetics and helped develop the first North American Biofeedback Training Program approved by the Medical Profession.

# MAKING YOUR PLANTS COME TRUE

Alain Asselin 0-064  
Pots 'n' Plants \$25  
92 Yorkville Ave.

A practical course designed to help you cultivate that green thumb of yours. You will be introduced to the basics of indoor plant care which will include transplanting, cutting and treating sick plants. You will be given ideas about home plant decoration that include the use of potted plants as well as floral decoration with natural and dried flowers. The class will be held in a plant store.

Four 2-hr. sessions, Sec. A: Tues., 8-10

★ Alain Asselin is the manager of Pots 'n' Plants and has been a professional florist and decorator for the past 15 years.

# EXPLORING GERMAN CULTURE IN TORONTO

Karen Schad 0-028  
Queen & Spadina \$25+

An exploration of the German community in Toronto through sharing everyday events and communication with immigrants. Things like: preparing a typical 'deutsches' meal in a family's home, learning & using bits of the language in shops & perhaps a restaurant, and taking part in a discussion group with a variety of Germans who've had to deal with establishing themselves here, will give the students an understanding of, and hopefully a contact with one of the many nationalities that make up our multi-cultures city. Extra language tutorials can be arranged with the teacher. Could be useful to anyone planning a trip to Germany & wanting an idea of how to get around.

Four 2-hr. sessions, Sec. A: Sat., 1-3.

★ Karen was brought up in a traditional German family and has made several visits back to refresh the ties. There is a definite affinity and respect for the culture which will be communicated throughout this course.

# THE SPIRIT IN DREAMS AND FOLK BELIEFS

Steven Putzel 0-044  
Bloor & Spadina \$25

Folklore and folk beliefs are to humanity what dreams are to the individual. By exploring folk beliefs we will be looking at the dreams of races, of whole cultures. Our approach will be based upon Carl Jung's work with archetypes, dream analysis and folktales. The course will concentrate on Celtic lore with special emphasis on Irish folklore, but we will encourage discussion of lore from other cultures.

Our exploration of folktales and folk beliefs guided by Carl Jung will lead to a better understanding of the collective unconscious and of ourselves.

Four 2-hr. sessions, Sec. A: Tues. 7-9.

★ Steven Putzel is a teacher at the University of Toronto currently at work on his Doctorate. He has also worked in Drama as a director and co-ordinator.

# THE SKILLS EXCHANGE

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Continued from page 5

JH: Well, are there any repercussions of people becoming more conscious of the fact that they're learning all the time, anyway?

MM: Of course, the very token of that is that—is momentary adult education. They do to an adult course the way that a hunter goes looking for ducks and once he's drawn the bead on a couple of ducks, why the game is over. He's had his fun and he's back to another job. Yes, these people in the adult education courses are hunters. Once they've spotted the game, the name of the game, etc., they move out.

JH: And would you go back again, just briefly, to the reason that the need to hunt is intensifying all the time?

MM: Exactly according to that formula, I think it's an invaluable formula "that overload equals pattern recognition." Every one of us is now living in a time of overload. Everywhere we turn is information, packaged, and/or just broadcast, pouring over you, all the time. And so, in this environment you desperately need pattern recognition, which is hunting. Give me the clue. Clue me in, quick. Tell me the scheme. What's it about? And once they know what it's about, they're off. They've got it.

JH: To look at just one additional angle, what about the idea that people are surrounded by so many things that they don't understand, whether it's a light bulb or an automobile? They get in the car and they put their foot on the gas, and they don't really understand how all the things that surround them are functioning, how those things affect them.

MM: At the present moment, our TV set isn't working. You know there is somebody in the environment who can fix it. Actually, the handyman is becoming a very rare bird. As the services become more and more closed in, locked in on themselves; for example, you cannot get your icebox door fixed, you can only get a new icebox—you cannot get ordinary things fixed anymore because that requires a handyman. Handymen are darned scarce. Any home at all has dozens of jobs that have been waiting and waiting to be done. There's nobody to do these little jobs anymore. And they're all stationary. That is, the workman has to come to the job, he—you cannot send the house out to the workman. So it's a new kind of environment we live in, a service environment—which needs handymen as servicemen.

JH: What about people attempting on their own to become their own handymen, so that they learn enough about all these different areas that they can fix, their leaking taps, or broken automobiles...

MM: In the mass production age, fewer and fewer people become handymen, but now, the mass production age is fading away—end the service environment is coming in, the handymen has got to come back.

JH: Now the situation has changed. But at the same time...

MM: The old hardware is still there.

JH: But at the same time, people aren't necessarily aware that things are decentralized and everything is out there all the time. So, to a certain extent, people need help in getting redirected.

MM: Yes. The school is a centralizing thing. You go to school in order to learn. But since the information is outside the classroom, the whole environment has become what the school of long ago used to be.

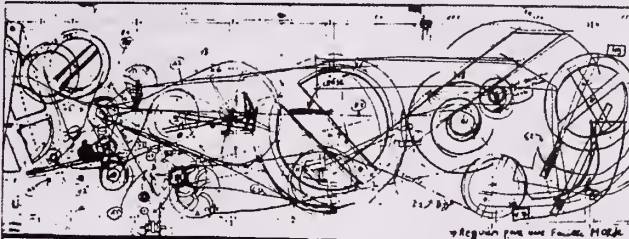


The Skills Exchange is a network of people actively engaged in the process of teaching and learning. Its purpose is to encourage and facilitate the sharing of skills, ideas, professional knowledge, and creative abilities. The Exchange offers no grades, no credits, no degrees or vocational training. What it does provide, pure and simple, is... the opportunity to learn. The Skills Exchange is a privately funded, non-profit organization and is not affiliated with any other institution.

The Skills Exchange is a learning community without classroom walls. The photographer's dark room, the carpenter's workbench, the potter's studio, the poet's living room, the farmer's garden... the courthouse, backstage at the theatre, the kitchen of a fine restaurant, a hot house, a tea room, a sailboat, a science laboratory, a chess tournament. The world is our classroom.

The Skills Exchange believes in quality learning. That is why our teaching applicants are carefully

## The Skills Exchange is....



screened. We want teachers who love as well as understand their subject, who can share as well as create, who can communicate excitement as well as facts.

The Skills Exchange believes in personal learning. That is why our classes are limited in size and our teachers use their homes, studios and offices as teaching areas. We also limit the duration of our courses to one month. This provides you with an economical means of exploring potential areas of interest. After the

initial month, you are free to continue with the subject either by taking a more "advanced" course that is offered through the catalogue or by making direct arrangements with your teacher independent of The Skills Exchange.

The Skills Exchange believes in dynamic learning. That is why we offer courses that are challenging and controversial. We are not afraid of change nor is popularity our sole guideline. Since we publish a new catalogue each month there will

always be a substantial change in our course offerings. We will always be open to suggestions for new courses. A few of our courses may seem strange or esoteric. That only reflects the breadth and diversity of our teachers. Today's cutting edge. Tomorrow's standard.

The Skills Exchange has no meaning as an institution in and of itself. It exists as a bond, a connection, an instrument for interchange and communication. Only you, the learning community — teachers, students... people — can make it work.

If there's something you'd like to teach, let us know so we can discuss the preparation of a course entry for a future catalogue. And please look over carefully our rich and comprehensive listings of current courses. There surely is something there to stimulate your appetite for discovery. Take a chance for a month, meet some new people, expose yourself to some new ideas, learn some very practical skills.

You won't be sorry.

## Practical & Profitable



**INTRODUCTION TO MARKETING** 0-047  
Jack Jones \$25  
King & Bay

Marketing is the process that every product goes through as it moves out of the hands of the producer into the hands of the consumer. Anything and everything can be marketed, from a T.V. set, to a work of art, to an idea. Marketing encompasses the whole sales strategy of which advertising is just one part. This course will give an overview of marketing and then focus on examining different strategies, following a problem through to a solution. The class will also touch on areas such as how marketing relates to behaviourism and the cognitive process.

Four 2-hr. sessions, Sec. A: Tues., 6:30-8:30.

\* Jack Jones is the Manager of Corporate Marketing for the Toronto Dominion Bank. Mr. Jones has previously worked as an executive in both advertising and sales.

**SCIENCE FOR PEOPLE** 0-048  
Leroy Crosse \$25  
Queen and Dufferin

Science for the lay person — demystified and deasacred. The course will concentrate on the physical sciences and will focus on contemporary issues of science and society. Topics covered will include: quantum physics, relativity, gravitation, black holes, and quasars. Material for discussion will be selected from the science columns of journals such as *Times of London*, *New York Times*, *Science News*, and *Newsweek*. No extensive science background is required, just interest and average literacy.

Four 2-hr. sessions, Sec. A: Wed., 7-9.

\* Leroy Crosse received his Master of Science degree from the University of Guelph in 1978 with a specialization in Applied Nuclear Physics. He is a tutor in Physics at the University of Toronto and has published articles in scientific journals.

**STOCKS, BONDS, AND THE SECURITIES INDUSTRY** 0-002  
Donald Anderson \$25  
Dundas & Sherbourne

Ever wonder what makes our financial system work? Why not take a look at the Securities Industry? How does the Stock Market work? What are the roles of securities such as options and commodities? What does it mean to "sell short," and how can you sell something you don't own? How can buying on "margin" affect your annual rate of return? The course will discuss these and other related questions and give an overview of the basic functions and dynamics of the securities industry.

Four 2-hr. sessions, Sec. A: Thurs., 7-9; Sec. B: Sat., 1-3.

\* Donald Anderson is a registered Stockbroker, keenly interested in the laws of supply and demand. His concern ranges from his own professional point of view to the outlook of the interested but perhaps confused layman.

**BASIC ACCOUNTING** 0-024  
Fred Kordalewski \$25  
Bloor & St. George

Accounting is a large and crucial aspect of any business. It not only is a means of keeping track of the cash flow but may be used as an aid in making all types of decisions. This course in basic accounting is oriented to individuals involved in small businesses and those generally interested in exploring what accounting is, how it works and the variety of ways it can be used. Classes will cover such specifics as the meaning of assets, liabilities, owner's equity, revenues and expenses, the interpretation of financial statements, the opening and closing of accounts as well as exploring any problems that confront members of the class.

Four 2-hr. sessions, Sec. A: Wed., 6:30-8:30; Sec. B: Sat., 12-2.

\* Fred Kordalewski is completing his M.B.A. at the University of Toronto and is also the accountant for The Skills Exchange.

**SUPERMARKET SURVIVAL** 0-037  
Bea Olivastril \$10  
Wellesley & Church

Overpackaging, non-returnable containers, preservatives, junk foods: do you know what you are buying in your supermarket? Spend a day considering what alternatives exist in Toronto. A field trip is planned; come prepared to share your knowledge and experiences.

All day seminar — Saturday the 15th, 10:30-4:30

\* Bea Olivastril teaches environmental science at SEE and is practically involved in her field as co-ordinator of the National Survival Institute.

**FUND RAISING FOR NON-PROFIT ORGANIZATIONS** 0-043  
Bea Olivastril \$10  
Wellesley & Church

Fund raising is a real science! Competition for the charity dollar is keen and the technique for a successful program requires careful study. This one day seminar will discuss who to ask for funds, how much to request, and the important technique of how to ask for it — and get it. Your cause may be a worthy one, but unless you're skilled in the art of fund raising, your chances will be minimized.

All day seminar — Saturday the 29th, 10:30-4:30

**HOUSE RENOVATION** 0-030  
Jim Brown \$25  
Yonge & Bloor

This course will teach you to approach the process of renovation in all its phases, from beginning to end. It will show you how to evaluate the potential of renovating a particular property. It will teach you the guidelines for establishing a comprehensive overall cost and feasibility estimate as well as what steps need to be taken, permits required, systems considered, etc. Finally, questions of design and space use will be explored. See you soon in that gorgeous new (old) home.

Four 2-hr. sessions, Sec. A: Wed. 7:30-9:30; Sec. B: Thurs., 7:30-9:30.

\* Jim Brown is president of Le Poste, and is a professional designer who specializes in executive offices and custom interiors. He has also been restoring and renovating houses for the past ten years.

**AN INSIDE LOOK AT BOOK PUBLISHING** 0-041  
Charles Kahn \$25  
Beeches

For writers and others interested in the book publishing business. Learn how to get your first book published or simply what publishing is all about. What does a publisher do? Follow a manuscript from the editor's desk to the bookstore. Learn the fundamentals of marketing and promoting a book to the top of the "best seller" list. This course will also explore what makes Canadian publishing distinctive — its strengths as well as its weaknesses.

Four 2-hr. sessions, Sec. A: Wed., 7:30-9:30.

\* Charles Kahn was Managing Editor of Copp Clark Publishing & Pittman Publishing. He has been associated with Thomas Nelson & Sons, McGraw Hill-Ryerson, Macmillan, and now has his own consulting firm, Kahn & Associates.

## Trades & Skills



**CARPENTRY DESIGN AND TECHNIQUES** 0-049  
Jim Boardman \$25  
Eglinton and Yonge

Did that new stairway you just built collapse under the weight of the drying paint? Amateur and weekend carpenters, improve and refine your skills. This course will introduce you to the techniques of designing, building, and installing cabinets, shelving, cupboards, windows, doors, etc. It will be useful for those who are renovating, or for anyone who simply enjoys that do-it-yourself feeling.

Four 2-hr. sessions, Sec. A: Wed., 7:30-9:30.

\* Jim Boardman is a professional carpenter and cabinet maker. He has fully renovated a number of houses in Toronto.

**CANE AND RUSH SEATING** 0-060  
Marjorie and Tony Darling \$25-Cane  
Annex \$12.50-Rush; Materials \$5-\$10

The craft of chair caning and rush seating dates back two hundred years, and in these days of mass production is in danger of disappearing. This course will teach you the seven basic steps of weaving cane, or the art of rush seating. You do not require special tools or skills, just patience, a love of old furniture, and a chair that needs caning or rush seating. Enrollment is limited to four students in the caning section and two students in each of the rush sections.

Sec. A: Caning, Four 2-1/2-hr. sessions, Tues., 7:30-10; Sec. B: Rush, Two 2-1/2-hr. sessions, Tues., Oct. 4 & 11, 7:30-10; Sec. C: Rush, Two 2-1/2-hr. sessions, Oct. 18 & 23, 7:30-10.

\* Marjorie and Tony Darling have been caning chairs for three years. They were taught by an old gentleman in the country who wanted the craft to continue. In turn they feel they have an obligation to share their knowledge with others.



# OPEN HEART SURGERY



A SHORT STORY

by  
**Charles Butler**

THE TELEPHONE rang loudly in Dr. Rubinov's book-lined, leather-bound, private study. Benjamin, as his mother had named him, grumbled something undignified as he rose from his armchair to answer it.

"Hello!" he shouted in a tone that overemphasized his irritation.

"Is that Dr. Rubinov?" asked an unsure voice at the other end.

"Yes, it is," Benjamin replied, still maintaining the show of irritation. "What would you like?"

"Sorry to bother you, sir, but Dr. Brown says that it is imperative that you come down to the hospital right away. There's been some kind of complication with a patient." The voice was almost sickeningly deferential.

"Alright, then. I'll be right down. Tell him I'll be there in twenty minutes." Clearly, he resented this intrusion into his private life — but it wasn't the first time, by any means.

The voice continued to make requests, despite the fact that Rubinov had already considered the conversation to be finished. "Sir," it said, "if you don't mind, Dr. Brown wants you to come to room 402 of the new wing."

"Room 402. Alright," he muttered and hung up the receiver without another word.

Benjamin Rubinov straightened his tie and put on his jacket. He went upstairs to tell his wife that he was going to the hospital, and went out to his car.

He started the Mercedes, backed out of the driveway, and began mumbling to himself. He did not stop until he got to the hospital.

"Good God! Another life to save!" He wanted to abandon the steering wheel and throw his arms up in disgust and frustration. "Why the hell don't they save their own bloody lives? Who do they think I am anyway — Jesus Christ?" Rubinov was always asking questions that could not be answered — and he was usually asking them of people who were in no position to reply, anyway. He was a world famous heart surgeon. So skillful was he at his trade that he was only called upon to work on patients whose chances of survival would be almost nonexistent in anyone else's hands.

Everyone he operated on was on the verge of death. The last time he had bothered to check with his accountant, he was told that he was making in excess of one hundred and fifty thousand dollars a year. After that, he saw no point in ever enquiring about the matter again. Despite all this pressure on him, as an individual, Benjamin could not even imagine that he did what he did for a living. Five years earlier, after he had successfully completed the world's first heart transplant, he had found himself besieged by news reporters from all over the world. They were all asking him what it felt like to be so vital to the welfare of the human race. He didn't know. They asked him

what it felt like to have his profound sense of mission in life. He couldn't reply to that one either, because he did not have the faintest idea about whom or what they were talking. The same went for most of the other questions that were put to him — questions whose subjects were the 'forefront of medical science', and the like. He actually began to resent the public for their need to be reassured that there really is someone who does have an interior life. The media men were extremely frustrated by Dr. Rubinov's attitude, but, despite the problem he proposed for them, they always managed to save themselves from the fate of having no story by attributing his reticence to some 'indefatigable humility' he somewhere possessed. The word 'humble' was added to all the other accolades that were constantly being heaped on him by the world's press. After all, the public did demand satisfaction for its money.

When Benjamin arrived at operating room 402 in the new wing, he saw three doctors and five nurses standing, with anxious and impatient looks on their faces, around the table in the center of the room. The bundle of sheets on the table comprised the irrelevant part of the patient's existence. Nothing else mattered but the gaping incision in the left side of his chest. Rubinov's colleagues and assistants approached him with looks that spoke of the ruthlessness of fate. Dr. Horace Brown, the eminent and aged surgeon, was the spokesman for the somber group.

"Dr. Rubinov," he addressed him very formally to emphasize the import of the situation, "You

are the only person who has any hope of saving this man." Brown did not, knowing how Benjamin felt about publicity, tell him that the patient was the country's Prime Minister. Then, with tones that indicated his submission to the greater powers, he proceeded to relate to Dr. Rubinov the details of the man's ailment, and how a misdiagnosis had suddenly necessitated his participation in the operation. A donor had been found, and the Honourable Mr. Hanson was to be given a new heart. After listening to this tale of woe and misfortune, it was completely evident to Benjamin that he was needed there as badly as the Messiah ever was in that multitude of other analogous situations.

Everyone who had ever worked with him had wondered how he managed to stay so cool at the operating table. No matter who he was operating on, or for what reason, or under what circumstances, he was never phased or excited or tense. Only he knew that he was actually escaping into a fantasy in order to avoid the distasteful reality of his lot in life. His coolness was, quite simply, a lack of presence. He let the present take care of itself, as it always managed to do, anyway, while he went to where he wanted to be. After all, Benjamin had never wanted to even be a doctor, let alone a world-famous heart specialist. It was all just a natural aptitude brought into active existence by the same type of schooling available to anyone else, along with a little assistance from an unusually ambitious mother. He began to mutter again as he donned his surgical garb.

"Christ almighty! How did I ever get into this in the first place. I never even had the chance to be what I wanted. I never even had the chance to make a decision about the matter. Even when I told them what I wanted to be they didn't take me seriously. Now that I'm an adult, it's even worse. If I mentioned it now they wouldn't even give me the same consideration they do a madman. So, here I am, bravely and selflessly giving of myself that others may live." His mouth tasted of post-nasal drip.

Benjamin had always and only wanted to be a taxi driver. That is all he had ever wanted. That is all he wanted then. That is all he would ever want. To his mind, it was all very clear. But, his desire was so outlandish that, even as an innocent wish, it became inconceivable. On the few occasions on which he had summoned up enough courage to mention his dream to someone, his words were again attributed to his well-known humility. "It's his humility again," they would say. "It's too bad he doesn't take the full credit he deserves for all the wonderful things he's done for people. He never thinks of himself. Must have got that from his father." Through all that noise, Benjamin was not even audible.

Of course, Rubinov knew that if he wanted to he could just pack in the heart surgeon business, get his cab licence and start driving. He probably even had enough money to buy every cab in Toronto, if he wanted to. It wasn't even the amount of money he would be earning that mattered. What he wanted was

to be able to do what he wanted without disappointing his family and friends. He wanted that they should understand. For that reason he remained, and probably always would remain, a famous surgeon. He felt, like he was being forced to pay, throughout all eternity, for having a natural ability that had been given to him with as much intent as had been his shoe size.

The operating room was tense as Dr. Rubinov and his team began their work on the dying Prime Minister. Machines and monitors beeped, blooped and hummed everywhere. Doctors and nurses breathed audibly through their masks. All life in the room was a sterile green, bathed in a blind, white light. It could have been a scene from some imagined revenge of the plant kingdom — the eucalyptus trees gathering around to feast on the most recently captured of their human oppressors. Perfunctory demands and instructions circulated noiselessly, as among cloaked figures at a pagan ritual. Any normal person would have been proud to have been present in the inner sanctum of this secret society — let alone to have been its supreme wizard. But not Benjamin Rubinov. Instead of immersing himself in the mantra, he drifted off into a wonderland of his own making. To those present with him in the operating room he was the great doctor, saving another lost life with silent and inscrutable efficiency. The heart transplant had only just gotten underway when Rubinov began his great transformation.

"Where to, ma'am?" Benny asked in his gruff, but polite, manner.

"Take me to the Ritz Hotel please, driver."

• Look to next issue of *Innis Herald* for Part II of *Open Heart Surgery*

Fred Gaysek

Cleaner

the axe under your arm  
Royal Ontario Museum tools for  
ancients (primitives)

at the cottage,  
and Orillia is just across the fake  
night fire  
skin

a rabbit

assembled bones  
the stump as cutting block for  
the chain-sawed elm  
and we could attend the Leacock festival

dance or tell stories

good night for  
a fire

stove inside  
yes  
to tea

all around

security radios  
public school eyes on  
the mummies

too hot to cut wood today



# The INNIS HERALD

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"ALL THE NEWS FIT TO FAKE"

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## Editorial

We seem to want the oldest and simplest human clothing where the clothing of the earth is so primitive.

Thomas Hardy  
*The Return of the Native*

Wah wah... pitch ribbon... decay time  
Wah wah... pitch ribbon... decay  
Foldback: ... echo ... pan ...  
Waveshape: ... flange rate: ...  
drone off: ... emphasis:  
WAH WAH... PTICH RIBBON  
... DECAY  
WAH WAH... PITCH RIBBON  
... DECAY  
WAH WAH... PITCH RIBBON  
... DECAY

One two three four five six seven eight nine ten. This program is brought to you by the letters H E and C.

Wah wah: ... pitch ribbon: ... decay: ... etc. ... all labels knobs, and switches, on the control panels of the new musical instruments called *synthesizers*, pioneered by Robert Moog in the last 15 years.

But still it's quiet isn't it? The seventies I mean. It's not so quiet that you can't hear the traffic in the streets, the jock cop and the fireman sirens, construction, factories, radios and dumb TV programs called "Here Come The Seventies". I don't mean that that kind of *not quiet* is absent. That kind of noise is invisible or I should say inaudible because it is environmental, taken for granted like the postman. *The Invisible Man*.

The seventies are quiet. It's not that there aren't wars and revolutions goin' on or being planned — there are wars and revolutions going on and being planned and quite obviously! But still it's quiet. You can feel the QUIET, punk rock notwithstanding. It's kind of an air-conditioned quiet. The seventies is the end of alphabet conditioning, or man being conditioned by the alphabet. It's a quiet bittersweet end to an accompanying sound without any 'real' or familiar type of noise. We can't hear the ordinary and don't want to hear the new 'unreal'. So we get vibes without any 'real' audible sound.

Wah wah... pitch ribbon... decay  
...  
Wah wah... pitch ribbon... decay  
...  
Wah wah... pitch ribbon... decay  
...

The end of the alphabet? Well ... not the end of the alphabet itself but the end of the *effects of alphabet technology* dominating our lives. That doesn't mean 'we're free' — there is now elec-

## ALPHABET MAN ... BYE-BYE



## COME JOSEPHINE

tronic technology and its effects to deal with — but alphabet technology? ... it's gone for good (the dominance of its effects that is) and it happened in the seventies. That's what's happening now.

Tomorrow (meaning today) has great resemblance to the very ancient world of pre-alphabetic cultures. The effect of a surround of electronic technology on people (as we have) is much the same as having almost no technologies at all.

In this 'everything at once' ancient world we are living in today, we become sensitized again to *feel* the tensions and the anxieties (vibes) of people as well as just being able to 'prove' they exist by *'seeing'* them. It has us stunned! Which is normal anyway. The seventies, the world of the ear, has stunned everyone into silence, into a posture quite resembling one who is stoned. And that's what's happened to us; we are stoned on electronic technology just like we were numbed by the effects of the alphabet. We're "out of it" so to speak on electricity.

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Wah wah... pitch ribbon... decay  
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But ripped! With grief! The effects of the alphabet are dead and gone on the inside of us while the carcass lies in state!

The monuments that ABC built are all around, all over the place, i.e. TD Centres, Commerce Courts, CN Towers, millions of miles of roads, and paved roads, billions of cars, corn flakes, and McDonalds and cities! Whole cities are dead or in the throes of death like New York, the city that numbered its streets for names. ... a gesture only Alphabet Man would consider. ABC Man or Alphabet Man is washed away in the seventies. The monuments will possibly follow. Yet it's quiet isn't it? Thank God for that! Who says it's quiet? Perhaps we just can't hear properly yet?

What is going on here?  
Is Farrah Fawcett Majors the Seventies? Ummm ...

Is J. Carter the Seventies? Uhhh ...

Is Quebec the Seventies? Uhhh ...

Farrah is deep nostalgia. A throwback to the old comfortable and understood film world of the 50's, 40's, 30's and 20's. You know, the sharp swell gal etc. Normally this kind of person would not make it on TV except that Farrah doesn't 'act'; she just sort of IS, which makes for good TV. Watching FFM on TV is a

powerful triple image of today, yesterday and the Late Show.

J. Carter is a sort of Neanderthal Man oddly enough at the controls of the most highly polished Literate machine ever created ... the government of the U.S.A. The Deep South has finally won the civil war and will continue to remain in control. The literate world died in 1850 with the invention of the telegraph but it has taken until now, the 1970's, to arrange the funeral. And J.C. is the director south of the border.

And Quebec? Quebec has discovered she is in the 20th century and is immediately trying to scurry back to the 19th (which Quebec missed altogether) by waving flags, building huge disaster prone construction projects, creating the Olympics, borders, armies, and generally exercising all the paraphernalia of *nationalism* — which, except for the 'missing link' theory, (nationalism) was a most obvious invention of the 19th Century. Levesque and his ministerial band of highly literate PhD's understand the 19th century very well! That's how they were educated! Universities are 19th century factories. Levesque is trying to take Quebec into the 70's ... the 1870's. But Quebec won't go!

Que., J.C. & FFM are pattern makers on the airwaves. The air of the Seventies is deep and thick and black and silent — a great conductor of vibes humming a numbing tune except that the music has changed drastically. The music of the Seventies has, hmmm ... different vibes. But what are they? Individually these vibes are impossible to pick out and understand by themselves, they must be recognized within the whole spectrum, and in that exercise pattern recognition is the only aid. Yagotta look at the whole thing man! to make any sense out of it. Its inner space, the 70's, and the variety and quality of vibes in inner space is infinite. Never before has the earth witnessed these fantastically opposing cultural forces condensed and drifting toward one another like two great clouds forming a thunderhead. That's the 70's. A forming thunderhead! The ear world a la Moog and the old eye world of melody meeting head on. Farewells to say farewells. Send out for some pillars and Cecille B. DeMille, civilization is at a standstill soon to be at an end. "Civilization" is the literate, visual world built upon the effects of alphabet technology. Yup, we just realized it's over. That's the Seventies. That's the silent stunning announcement of the 70's. That it was over long ago, but we just found out. Yoooooo and it has got everyone just smeared yas. So ... why are the 70's going by completely unnoticed? Or are they?

As usual almost nobody really wants to take a look. ABC Man has gone "bye-bye".

The entire civilized (alphabet) world is 'booked out' and uhhh ... it's happening NOW, in the 70's entirely unnoticed except for ...

Wah wah... pitch ribbon... decay  
... decay ...  
Wah wah... pitch ribbon... decay  
... decay ...  
Wah wah... pitch ribbon... decay  
... decay ...

But still, it's quiet. No visible riots, no visible heat, everything cool, interior, on the inside, unseen, invisible. The 70's.

For the first time in history we are thinking of the planet as it actually is — at least as it 'actually is' photographed from space; dressed in cloud, water and land. A fragile-looking, beautiful little spaceship ... no? It's not spectacular, it has become simply an environmental vision of the 70's. It's not even NEWS anymore.

We put on the Seventies and the Seventies put us on. The costume switches are done quietly and are part of the silence because of the novelty of the activity. It's not big deal! We put on beads, bangles and Indian cotton shirts and put on the

continued



Seventies. You put on a three piece suit and you put on the Seventies. You put on an Eskimo parka and you put on the Seventies. If you take it all off you put on the Seventies. It doesn't matter how you dress in the Seventies... it is all time all at once. 'Anything goes' so to speak because everything IS. Here and now. In an electronic culture like ours all of the history of the earth is constantly re-played simultaneously on the air waves. Its all available, all there, all at once, und NOW. What makes the 70's different is that we didn't notice the entire history of the earth before and it's even hard to notice now but easy to accept. The one thing - at a - time world that the alphabet created for 2,400 years is getting a full dress funeral. Fashion has gone out of fashion except as a nostalgia industry. Style is out of style. The 20's were explosive and outrageous, the first radio decade, the 30's — depression, the 40's, the expansive war years, the first radio war, the 50's were the 20's all over again only plugged in with new appliances, TV, Bromo, Ike and Elvis.

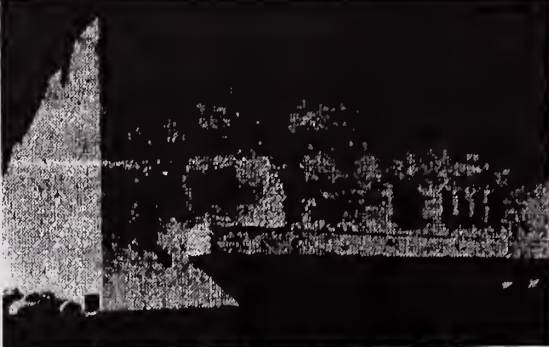
But the 60's were the ultimate! The ultimate?

Umm... yeah the ultimate! The Formal Climax! The End! That's where the 70's really take meaning... from the 60's. The 60's were all important to the 70's. The 60's were the death rattle the final freeway of ABC man, the 70's are his funeral and the 80's will be the WAKE, the apocalypse.

Whatareyatalkingaboutthereanyway? Ok. Listen. It's a long story. Once upon a time in the year 571 BC in a little town in Greece was born a dark haired, brown eyed baby boy. His dad was overjoyed that mother and son had survived the great ordeal of birth. His father ordered a great dinner to be served to all immediate family, brothers and sisters, and to the many friends who dropped by to offer presents for the child and the happy parents. Little did these folk gathered at these 'primitive' birthrites realize that this newborn innocent would invent a technology that would wreck havoc on 'Western Civilization' for 24 centuries... and beyond. In fact the influence of this technology on a culture would define WESTERN CIVILIZATION. This tiny newborn unknown soldier grew up to domesticate, to tame, in fact in time to silence the spoken word; he invented the alphabet.

Yeah!... abcdefghijk... etc.... like that!... well not exactly like that you know, but he uhh... got the ball rolling so to speak. And with the alphabet came... the list is ridiculously long but suffice it to say that the effects of the alphabet on man have been CONTINUOUS and huge ever since... until the 70's, until now. Yes, it is a very unique time to be alive; it may not be the most comfortable but a unique cornerstone in the history of this planet, the 70's surely are! The alphabet is no longer in power!

The Seventies are silent (with respect for the dead technology of the alphabet?) As mentioned, we are surrounded by the monuments to the old alphabet culture. They have had 2,400 years to accumulate! — Bricks, buildings like



A new store in Houston, Texas built to resemble a Roman forum.

blocks, straight paved roads, clocks that break time up into little assembly-line units all the same, Platos, professionals and specialists galore... and we keep on buildin' 'em bigger but bigger... all effects of the alphabet... a place for everything and everything in its place, now out of place? (Uhhmmm... you might like to read Eric Havelock's *Preface to Plato*, or *Origins of Western Literacy*, or Marshall McLuhan's *Gutenberg Galaxy* or *Understanding Media* or perhaps Harold Innis' *Empire and Communications* or *Changing Concepts of Time*.)

The alphabet is no longer the dominant technology in the 70's and beyond.

It's not a fad.

No, we don't want new square box houses... no, we don't want new big box buildings; no, we don't want new cars — cars separate us from people; no, we don't want new straight paved roads or new road at all; no, we don't want huge paralyzed cities... No, we don't want paintings termed beauty... painted in fixed spaces rectangles, squares, hanging in "galleries" while everything else around them is straight out UGLY. The Campbell Soup can painted by Warhol in the 60's is the ultimate and final salute to the age of 'fine art' as a classification. What could be more ridiculous... a can of 'food', food in suspended animation, food paralyzed, food waiting, food preserved by factory in millions of like cans, food the same; a label, a classification of its own painted on a canvas with like dimensions in two directions, framed, fixed space, hung in a building that specializes in hanging like forms on its walls, and labelled and classified 'Fine Art'. A painted

soup can, or a painting of a soup can hanging in a specialized 'gallery' is the ultimate cultural expression of Alphabet dominated Man. Culturally, it would seem electronic man has nowhere to go but up, except that electronic man has no opinions about up or down. But at least the absurdity and levity is pointed out by its very existence. The obvious can no longer be that difficult to see in the 70's. Uhh... can it? ... Can it? ...

Perhaps 'ART' for electronic man may be best summed up by a saying of the Balinese Islanders, "We have no art we do everything as well as possible." The phrase "no art" may mean also that in their language (possibly) there is no word for art, as with the Inuit of the north... they have no word for



A 70's wall hanging by Toronto artist Alain Nagesaki.

"art" in their language and the closest they come to approximating the word "art" is to say, "Making something as well as one can." "Art" is a specialist classification of Alphabet Man.

Ah, yes, the Seventies is quiet on classifications like "fine art" soup cans cause uhh... "times they are a'changin'"... ABC Man has gone... and taken his neat specialized "art galleries" with him. Who says ya can't take it with ya. It's gone! We no longer have a word for "art".

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"job" anyway. Besides there is a community here at this university that is still surviving despite administration attempts to mow down every old building in sight (U. of T. is competing with York to be Canada's answer to Brasilia), and this community can always use new and serious members. A university is not such a bad place to be, certainly there could be more dialogue and smaller departments etc. etc. but there is nothing like it in the outside world — it's competitive, too competitive but a chance to understand what you are doing as well as "know it" is also available.

you might as well just relax and BE and learn cause in an environment of electronic services, as Marshall McLuhan says, "centres are everywhere and margins are nowhere"... there's nowhere

## ALTERNATIVES CANADA — a press release:

Does Canada have the potential to survive? How can Canadian university students contribute to the current national debate on this country's future? These were the questions posed by a group of University of Toronto students a few months ago. In an effort to respond to these queries, the students envisioned a method of stimulating discussion among university students on these issues of vital concern.

Alternatives Canada, a Canadian university students' symposium, was thus organized to "provide a rational forum within which student perspectives could be explored." The conference will be held in Toronto from October 13-16, 1977. Delegates have been invited from across the country and will be participating in a variety of symposium activities. The weekend programme will include workshops, guest speakers and informal discussion groups.

Innis College will be at the hub of these exciting events. The office of the Alternatives Canada Executive Committee is located in the College. It is anticipated that on October 13th, the delegates will be welcomed at Innis and will register there for the entire programme. Throughout the symposium, the Alternatives Canada information centre will be maintained at Innis and the Innis Pub will most likely be frequented by the visiting student delegates.

It is hoped that Alternatives Canada will be personally enriching and enjoyable for the participants. Upon return to their respective universities, the delegates will

be able to provide their fellow students with new insights into matters pertaining to all Canadians. Alternatives Canada could prove to be of value to a great many university students.

Wah wah... pitch ribbon... decay

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Effects

Quick now, here, now, always —

A condition of complete simplicity

(Costing not less than everything)

T.S. Eliott,

from Four Quartets

Waveshape... flange rate...

emphasis...

Wah wah... pitch ribbon... decay

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tate to come to us with any problem, no matter how trivial it might seem. (We would also like to talk to you sometime when you don't have a problem and would just like to chat!) Observing deadlines about course changes etc., and ensuring that your programme meets the degree requirements is your responsibility — but we're here to help you and to make gentle reminders, just in case!

Finally let me encourage you to take full advantage of all that Innis has to offer you — and ENJOY!

David King  
Registrar, Innis College

## THE INNIS BOOK OF RECORDS

by Mark Weisdorf

I'm sure that you've all heard of the Guinness Book of Records, the zaniest collection of facts on World records and World record holders. Well, Innis College Student Society is starting on a new "weird" record book: That's right, the INNIS BOOK OF RECORDS!

Many fascinating facts (?) have already accumulated. The record for most flies swatted at the Innis-free Farm, by one person, held by alumnus, Larry Rotstein, is an as-

tounding 100 (done in a total time of 8 minutes and 46 seconds)! The record for the most beers drunk by an individual in a single night, set at last year's Orientation Pub Crawl, held by yours truly (although many will swear that I wasn't even there), is an amazing 33 bottles (and those mentioned above are right, after the 24th, I was gone)! The record for the most Disco Albums owned by a "human being", held by David Reinboth (I.C.S.S. Prez), is (believe it or not) 28! The shortest Innisite ever is Robin Holmes (last

year's prez, secretary this year) at 4 feet 9 inches (and David Reinboth FROSH (like you maybe?) both claims that although she is "Tiny and Perfect" she is even shorter than this)! The record for most years at Innis (11 so far?) is held by none other than Michael Friend (last year's Treasurer) also the biggest and "fuzziest" Innisite ever.

Some of these and many other interesting records (eg. Pinball scores, free games, Nummies Nummy, etc.) will be seriously challenged and even broken by

some up-and-coming. Smart Aleck FROSH (like you maybe?) during the course of the new academic year (especially during Orientation Weeks).

If you want to be considered for being immortalized, by holding a record in the INNIS BOOK OF RECORDS, get involved, meet people, have a great year and submit facts, figures, and witnesses names, in writing to the Treasurer of the I.C.S.S., me (!), Mark Weisdorf.

Looking forward to meeting you, Mark Weisdorf!!

### — A Letter To First Year Students

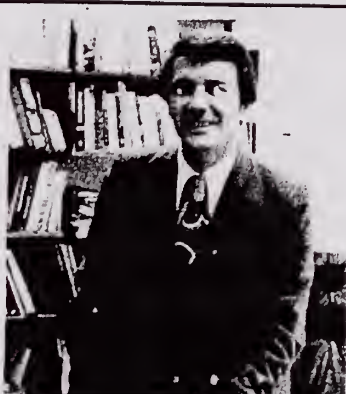
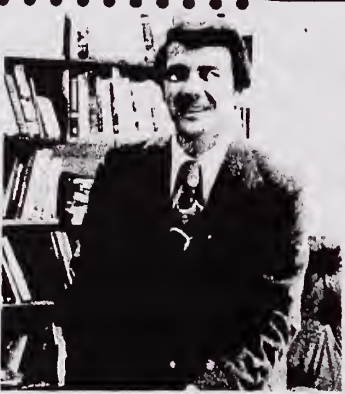
The 1977-78 academic year will be my second at Innis College. When I was asked to serve as Principal I was a little uneasy about the student-staff parity nature of our governing structure. My fears on this were completely unfounded. In fact, my only regret, believe it or not, is that not enough students were concerned with College affairs. With the "parity governing structure" that exists here at Innis, it is critical that more students become involved in every area of college life and its decision making bodies.

I sincerely hope that you will take full advantage of this unique opportunity to get involved in Innis, academically, ethi-

cally, socially, and politically. What you learn in the classroom, lab and library can and should be immensely enriched by the broader learning experience offered by involvement in our student society, college government, clubs and athletic groups.

May I take this opportunity to welcome all the first-year students and welcome back all returning students. I hope to meet you all during our Orientation weeks. If we miss each other then why not drop by later to say hello.

Best of luck in the year ahead.  
Bill Saywell  
Principal, Innis College



## FLASH!!!! ORIENTATION INNIS —

HI THERE INNISITES!

This is a flash bulletin from your Orientation Organizers. Here's your schedule....

TUESDAY, SEPT. 6TH AND WEDNESDAY, SEPT. 7TH: You go through a day of "administrative bliss" known as registration. You'll see all these funny-looking people with assinine grins on their faces saying "Hi", we're your Orientation Committee (us) ready to answer (or attempt to) any questions. Drop into our fabulous pub and try some of the imported beer and good food.

WEDNESDAY, SEPT. 7TH — PUB CRAWL: Start at Innis Pub at 6:30 p.m. Bring enough cash to buy beer until the bars close. We'll hit everything we can (especially after double vision sets in). You may win your own beer mug if your team finishes the crawl first! (Or if you finish at all!)

THURSDAY, SEPT. 8TH — SPORTS, GAMES AND YOUR FAVOURITE PERVERSION. Outside on the green, frisbee, football, baseball, hit the

student president with a sponge; inside euchre, risk, monopoly, blackjack and our house specialty, PINBALL (with expert instructors on hand).

7:00PM, ANNUAL ROOKIE DINNER: A Bar-B-Q with lots to eat and drink for no cost at all. Come out and meet the veterans; we're friendly.

FRIDAY, SEPT. 9TH, TO SUNDAY, SEPT. 11TH — ORIENTATION FARM WEEKEND at a place that's more like a chalet than a farm house with a sunken living room that makes a great dance floor or pillow fight arena, the great outdoors just out the door, and country pubs in Delhi and Tillsonburg that are truly unusual. Travel details and arrangements available at the college.

MONDAY, SEPT. 12TH — OPEN HOUSE. Today you start classes but your evenings are not yet "booked up". Tonight we'll offer an alternative to partying and throw our doors open to you. At about 8:00 p.m. in our Town Hall a few people will outline what they do, then, people will be stationed around the building for questions about

the Innis College programmes, writing lab, free U. of T. services put on by SAC (your university Student's Administrative Council), health services, Hart House, athletic events — anything and everything. Upstairs, our guidance counsellor, Sue Gellady, will be holding a "Sensitivity Night" to help people get to know each other.

TUESDAY, SEPT. 13TH — ROTATING RESIDENCE PARTY. A night of hopping around the Innis co-op houses (our alternative to residences) picking up different munchies and beverages at each one. The starting house will likely be 429 Brunswick Ave., (because half the Orientation Committee lives there) at 7:30; we'll end with yet another party.

WEDNESDAY, SEPT. 14TH — WINE AND CHEESE. In the Pub 8:00 p.m. a chance to dress up if you'd like to but you don't have to. The staff is coming to this one, so now's your chance to set yourself up with an A average.

THURSDAY, SEPT. 15TH — MOVIE NIGHT AND PJ PARTY. Movies (cartoons, oldies, and features to be an-

nounced) start in the Town Hall at 8:00 p.m. Bring your sleeping bag and pillow and hide your goodies because the room isn't licensed (for anything). If you have a class on Friday morning, you're pretty dumb, or unlucky, but remember that our building is closer to it than your house (and we have lockers to stash tooth brushes in).

FRIDAY, SEPT. 16TH — SAC ORIENTATION NIGHT. The entire university is out tonight so we're giving you a rest. SAC is having a Pub with a live band and at the same time are presenting Jean-Luc Ponty at Convocation Hall.

SATURDAY, SEPT. 17TH — BLAST OFF ROOKIE PARTY. This is the last night you're getting special treatment because by now you'll know your way around a bit. But for this night another party in the Pub with everything provided for only 50 cents. Save us a dance, we know you'll be in demand.

Please phone us if you need any additional information. Kate Bishop (Orientation Chairperson) — 923-1115, or Dave Reinboth (Student Prez) — 924-8927.

## SCHEDULE

SUN	MON	TUES	WED	THURS	FRI	SAT
			7th pub crawl	8th sports and games day; Annual Rookie Diner	9th & 10th & 11th Innisfree	
Farm	12th Open House	13th Rotating Residence Party	14th Wine and Cheese	15th Movie Night and PJ party	16th SAC Night	17th Blast Off Rookie Party



## Kate Bishop Speaks

(and gives SAC 150.00  
in free advertising)

As Chairperson of Innis Orientation Committee, Innis SAC Rep, and just plain student, I'd like to give a big welcome to all of you Innis people — the first year students (or "Rookies" as we tenderly refer to them), the transfers from other colleges (glad you've seen the light), all those crazy people like me who are back for another year, our hard-working staff (of course), and last but not least that mysterious (or do I mean miscellaneous) entity known as the "Innis Community" (this means anyone who hangs around a lot who I forgot to mention before).

### ORIENTATION IS FOR EVERYBODY

Check those schedules right now! Sure, the Rookies get some extra - special treatment (after all, they are Rookies), but we all need to orientate ourselves after a summer of heavy working and/or partying. Besides, some people never got oriented to here in the first place. (Some people never will).

This year you have all sorts of things you can do, put on by all sorts of people. For Innisites, the biggest providers are that wild drunken bunch known as the Orientation Committee, who try hard to please everybody and have a good time anyway. If you can't depend on all of those Rookies to come out, there are enough of us old-timers to make things rock. And if all you Rookies who said "See you in September" show up too, we'll be having quite a party in the first two weeks of the month.

The schedule for Innis events is elsewhere in this newspaper (I hope) and also posted around the college (I hope this too). Briefly, there's a pub crawl for would-be drinkers, a Sports and Games Day (if you really think you can't play anything, remember Innis is home of the Nummies, the ice-hockey team that can't skate), a barbecue, and a farm weekend all in Registration Week. The second week starts with Innis Open House, when all the helpful people will be around for questioning — from our teaching staff and administrators, to the Innis College Student Society (ICSS) and SAC presidents, to people from housing, health, library, and other campus services. Then, more social gatherings during the week, including a classy wine and cheese with special invitations to our staff, a party through our Co-op houses and residence, a rowdy sleepover after a night of good movies from Reg Hart's collection, and finally the big blastoff Rookie Party on Saturday, September 17th.

Okay, so much for Innis Orientation, now for SAC. Being on the Services (Party) Commission at SAC (Student's Administrative Council in case you've forgot), I can supply you with a never-ending stream of orientation-connected things to do all over the campus. SAC's Orientation, for the whole university, begins as Innis and the other colleges end their orientation. This gigantic party is also open to all years / ages / parties. First year students will have already seen a schedule similar to this:

### SAC ORIENTATION SCHEDULE

#### Sept. 6

SAC Open House at 12 Hart House Circle (across from Hart House) 11 a.m. — 1 p.m. The President of the University, John Evans, will be present from noon till one.

#### Sept. 12 - 25

Willcocks St. between Huron and St. George St. will be closed for music, displays, information booths and outdoor fun. See the first Varsity Issue for details.

#### Sept. 15

Blue Jays vs Baltimore Baseball Game, 7:30 p.m. For only \$2.00, you see this game and the U of T Blues football game vs Laurier on Sat. Sept. 17. Pre-game PUB 3 p.m. - 6:30 p.m. at "Dr. John's" in the U.C. Refectory.

#### Sept. 16

9:00 p.m. Tri - Campus Pub featuring "Downchild" at Dr. John's (U.C. Refectory), "Lisa Hart" at Blind Duck (Erindale College), and "Nite Hawk" at Scarborough College Meeting Place. \$1.00 admission.

6:30 and 9:30 p.m. SAC presents "Jean Luc Ponty" in concert at Convocation Hall. Tickets to this and all other SAC-sponsored events available at the following ticket outlets: (1) the SAC building, 12 Hart House Circle (2) the SAC info desk in the Sidney Smith foyer on St. George St. (3) the SAC offices at Erindale and Scarborough Colleges (4) the Erindale info desk in the Meeting Place in the South Building

#### Sept. 17

2:00 p.m. U of T Blues vs Laurier Football Game at Varsity Stadium — cheapest admission is the \$2.00 package which includes admission to the Sept. 15 Blue Jays Baseball game vs Baltimore.

4:00 p.m. Post-game Pub tentatively planned at Dr. John's (U.C. Refectory)

7:00 p.m. SAC Cinema Gratis presents "Silent Movie" at Medical Sciences Auditorium on the downtown campus. Free Admission.

#### Sept. 19

10:00 p.m. - 1:00 a.m. "Shooter" entertains on Willcocks Street — dance or listen to three 45 minute shows.

#### Sept. 20

2:00 p.m. Survival Workshop I "OSAP — How to Make the Most of It" in Sidney Smith Mezzanine Lounge.

8:00 p.m. "Scotty" from Star Trek brings his humour to Convocation Hall. \$2.50 for U of T students, \$3.50 general admission.

#### Sept. 21

12:00 noon "Canada: Unity or Separatism" in Convocation Hall featuring a member of the Quebec National Assembly. See the first Varsity for details.

1:00 - 4:00 p.m. Women's Commission at SAC presents an Outdoor Folk Concert behind the SAC building.

2:00 p.m. Survival Workshop II "Hang up your Hang-ups" — on sexuality in Sidney Smith Mezzanine Lounge.

#### Sept. 22

12:00 noon "Greenpeace vs Nuclear Energy" in the Hart House Debates Room. See first Varsity Issue for details.

2:00 p.m. Survival Workshop III "Housing Hassles: Landlord-Tenant Act and Rent Review" in Sid Smith Mezzanine Lounge.

7:00 - 10:00 p.m. SAC Women's Commission presents a Women's Film Festival at the University College Media Room. Free Admission.

9:00 p.m. SAC and TADDLE CREEK FOLKS present David Bradstreet at the Innis Town Hall. \$1.00 Admission.

#### Sept. 23

2:00 p.m. Survival Workshop IV "Know Your Rights — You and the Law" in Sid Smith Mezzanine Lounge

8:00 p.m. Roameround Dance presents: "Jackson Hawke" — Dr. John's (U.C. Refectory), "Futura Shock" — Naw College, Watmore Hall, "Charity Brown" in the Victoria College Pub. \$2.00 Admission entitles you to roam around all three dances.

Anyway, we'll see you all soon and just remember if you never come to anything, you're guaranteed not to meet anyone. U of T is easy to lose yourself in, but it's full of friendly people just waiting to be approached. Innis College is home for the friendliest.

Bye for now.

Kate Bishop

## A MESSAGE FROM THE PRES.

Friends, Innisites, fellow students... lend me your tape recorders, for I am about to lay upon you priceless gems of wisdom. You, yes you, craver of knowledge, have overlooked a most important organization that will serve as a veritable gold mine of information and ideas. Have I aroused your curiosity? This unique bibliography is the Innis College Student Society.

Indeed, 'what is the Student Society and what possible co-operation can it have with your pursuit of the parchment? you may ask. A most important aspect of university life outside of the strictly academic concerns is the social environment. The college, with the Student Society at the masthead, is able to provide interested students with a friendly and relatively intimate environment in which to socialize and escape briefly (or not so briefly) from academic pressures and the whirlwind dervish of a hectic schedule.

Here, in relative comfort and security, you can come into contact with a variety of people from diverse backgrounds and enjoy their company while sharing the more 'together' experience of a small college. This mutuality can be found through informal discussions in the pub, and simple, everyday contact at the college. These contacts can be extended by attendance at our many organized social, cultural, and athletic functions.

If you are interested in becoming involved in the administrative

aspects of the college's student body feel free to approach any member of the present Student Society's executive. The degree of your participation and responsibility is strictly a personal choice. If you are interested in a working role in the student community we hope that you will utilize your democratic privilege by participating directly in the political decisions of the college, particularly student affairs, through the Community Affairs Committee. This committee is a sub-committee of the Innis College Council, the major decision-making body of the college, and the one which represents the college as a whole to the University. It is the student's forum for the expression of opinions and ideas about the college and university of any kind.

I personally feel that a university education is a life experience that can only be enhanced by a measure of involvement with the other human beings who are sharing it with you. The Student Society provides a channel through which students can find the people and the causes they want to commit themselves to while they are at the University.

I would like to wish you all the success in the forthcoming year(s) and I hope that I will have the opportunity to meet all of you and work with many of you this year.

Sincerely yours,  
David Reinbooth, Pres.  
ICSS, 1977-78

Below appears too Eastern Algonquin Tribal Laws courtesy of the Toronto Native Times (August 77 edition)

...  
Condemn not a man by the hue of his flesh, the lilt of his voice or the curvature of his face, for it is within him and unseen that which can love you.

...  
Father in your youth have time for your son, and in your age your son will have time for you.

...  
Hurt not any child for they are the possessions of the Great Spirit and remain so until maturity.

...  
When you take the trees of the forest, thank the Great Spirit for they were made by him and given to you as to your need.

...  
Honour your father and your child shall honour you.

...  
Despise not the infirmity of your brother's mind or body or any condition of life for they may become in time your own lot.

...  
He who never knows the love of a small child cannot know the love the Great Spirit.

...  
Remember... hate destroys the hater and the hated watches him die.

...  
Learning is losing an argument.

...  
If your warrior steals a loaf of bread, judge him for why. If to feed his children, you are also responsible as Chief that no child should be hungry but if, for self gain only, then he is guilty.

## A word from Innis' Co-Op Residence Manager — Dave Jackson

Construction work on the Innex student houses along Sussex Avenue has proceeded with great delay as usual all summer. New roofs, kitchens, electrical, plumbing, heating systems are being installed. The four houses should be ready for occupancy in the second week of September but due to unexpected problems work will have to continue possibly until the end of the month. There are still plenty of spaces to be filled by new members in the houses! Utilities in both Taddle Creek and Innex houses will be paid directly by each house. This should lower administrative costs and generally make the houses operate on a co-operative basis. We are also attempting to select people to live in the Innex

houses who are prepared to purchase, cook and eat their food together. Past experience in our own Co-ops and in others across North America have shown that the Co-ops that eat together — stay together! This higher level of co-operation tends to keep away the "rooming-house" mentality which often prevails in less organized co-ops.

Taddle Creek has also planned some repairs to its houses. At 429 Brunswick a new kitchen will have been installed by September. Roof repairs have also taken place at 429 Brunswick. A number of other minor improvements are planned for the winter term in some of the other houses.

Vladimir House has had an ex-

tremely successful summer operation. This was due in a large part to the efforts of Stella Broad, our house manager. Our new cook is Ella Lund Thomsen. Ella is a former Vlad resident and already has plans for improvements to the food operation.

While the number of Co-op Residence spaces available is limited, a number of people do change their minds at the last moment. If you are interested in moving in to the Co-op, or the Residence, the best thing to do is to check in at the office (Room 122) or call us at 978-2512 at least once a week during September to see if spaces are available.

Dave Jackson  
Co-op Residence Office

... the Jury is still out on this "higher level" co-operation business as many students really don't have any sort of set rhythm that make a co-operative work. And just what a rooming house mentality is we are not sure, but boy! does it ever sound bad... and speaking of past experience, recent experience has shown that rents in the co-op houses can skyrocket as much as 100% in two years and are not subject to any sort of controls because they are legally labelled "housing charges". Innis students are going to have to be bending over backwards from now on to help support a small fragment of the Toronto drywall industry. Ed.



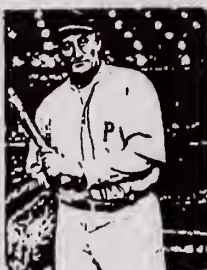
WHITE THURSDAY cont from page 9



Walter "Big Train" Johnson, thought to have had the best fastball of all time but he never brushed batters back for fear they might be maimed or killed. His 416 victories rank second on the all-time list and his 113 shutouts rank first.



Ty Cobb: "The Georgia Peach", .367, the highest lifetime batting average, the meanest, most aggressive player in baseball history; possessed with a niggardly desire to win. He slid into every base with his spikes high eager to slice up the opposition.



Hannu Wagner: "The Flying Dutchman", a superb batsman and baserunner who fielded with great skill and versatility. He had a knack of scooping up grounders along with the dirt and pebbles of the infield and throwing everything, hell included, over to first base.



Willie Mays: "The Say Hey Kid" came off the streets of New York and batted, ran the bases, and played center field like nobody else. He had a marvelous ability to get a jump on the ball even before it was hit, treated like a son by manager Leo Durocher, whose Giants were World Champs in 1954.

the Jays have proven themselves to be the worst team in the league; athletically, aesthetically, and spiritually. Why is it, then, that we local ball fans are setting league attendance records? Is it true that Torontonians love nothing better than a loser? Well, we certainly are not to be culturally deprived this Summer. Therefore I should like to provide ye victims with some background to and experience of Toronto's new baseball franchise.

The American League was forced into expansion by legal complications caused by its extremely ill - considered departure from two cities; Washington, D.C., and Seattle, Washington. In 1961 the original Washington Senators left for the virgin lakes and happy cows of Minnesota. This inexcusable fleeing of capitol territory was somewhat ameliorated or perhaps aggravated by the immediate insertion of a new version of Washington Senators. Eureka, a brand new team; same name, same field but all new faces. What were those baseball loving elected Senators to think? And think they did until 1971 when those not so new and still mediocre expansion Senators themselves departed to become the Texas Rangers, leaving an empty stadium and seventy years of baseball memories.

Perhaps this was all fated in the greater scheme of things but it coincided so damagingly (for the owners) with the emergence of a strong players union and a reconsideration of the 50 year special exemption that baseball had been granted from the anti-Monopoly laws of the Nation. Thus the desertion of Washington served probably most significantly in the partial emancipation of the baseball player but also in drastically changing the legal climate and leading to the success of the Seattle Citizen's group in winning a second big league franchise to replace the rain sodden 1969 Seattle Pilots who left at the end of one season to become the 1970 Milwaukee Brewers. The City of Seattle sued the American League and would have won big piles of money so presto they were granted yet another franchise but for this one they had built a dome. Next the hard thinking owners of the A.L. were amazed to learn that the number 13 is an odd number and not so good for 162 game schedules so ala - Kazam for a mere \$7 million fee Toronto is granted the sacred privilege of a Major League Baseball team. Toronto almost plucked the Giants from San Francisco in 1976 but an offended populace rose up to save their team. Had we had the Giants things would be some what better, the National League is generally considered to be a stronger and more interesting league than the American plus Toronto would have opposed the Montreal Expos 18 times per year. But, alas, that would have been too good to be true. Instead we have a weak team in a weak and diluted league attempting to play out an absurd 162 game schedule among 14 teams [12 is a fine number for schedule makers, 14 is a nightmare]. A long Summer of rushing from airport to bus to arc-lit ball park to bus to airport for our Young, Earnest, and Struggling Blue Jays.

But it is at CNE Stadium our cultural mirror by the lake, where we must look to see ourselves and it is none too pretty.

[The following is a highly critical tour of the worst baseball park in all of baseball.] One arrives at the ballpark after a long walk thru carnival architecture to discover that all seats are priced at least one dollar too high. The Blue Jays' seating price structure is easily the highest in Major League Baseball. A ticket is secured and one is pointed towards a tight little turnstile and once thru, any sack encumbered ball fan is immediately set upon by one of GM Peter Bavasi's boys, mustachioed in neat squeaky blue - green uniforms who feel of one's sack; unsure and not too good at their job (two booze laden mickies have I slipped thru their twitchy fingers disguised as copies of The Sporting News). But the damage is done and one begins the obligatory hike up the steam - tunnel like, six - footer hunching, concrete ramps with the adrenalin rush of Official Guilt. But the worst is yet to come.

All fans, young and old; handicapped and inebriated alike must make the long walk up the ramp, many trying to recall midway up, what it is that they are about to do? Find their parked car? or attend a ball game. At last, mounting the heights one has the typical selection of horrible junk food with prices, just like for the tickets, leading the league. But let us escape the grip of Cara Caterers and plunge directly into the pit of the matter, the stadium and the field.

From my boyhood I can recall my first glimpses of Wrigley Field and Comiskey Park in Chicago, County Stadium in Milwaukee, and Bush Stadium in St. Louis. All these visions still

comfort me here in my later years. That first sight of the green, breathing expanse of growing outfield grass; the brick brown dirt basepaths bordered by the elliptical rim of the outfield grass and the square patch of the infield with the pitcher's mound rising up and orchestrating the constellation of the bases. But back in Toronto alas, oh alas, one is led, almost by the nose, by an ubiquitous uniformed usher to one's cold aluminum seat, really too small for ye common Canadian arse; additionally featuring a spring loaded gizmo which propels the seat upright if per chance its occupant rises for any reason; to mangle any flingers carelessly left in the vicinity of either arm rest. And, now that one is lightly roosted it is possible to witness the most obscene spectacle of all; eh . . . the plastic carpet that will save Toronto from mud for ever more, for ever more.

One could rise above all other abominations but the ultimate and eternally unforgivable sin is that of a plastic field. The 30 - 40 batted balls which strike this surface during an average game are subject to entirely new laws. Weakly tapped grounders skip thru the infield; hopelessly topped curve - balls bounce to dizzy heights allowing the completely fooled batter to become a baserunner credited with an "astro - turf hit". Never more will young outfielders try for shoe - string catches for fear of severe physical plastic damage and the high probability that the ball will jack - rabbit past for an in - side - the - park - home - run.



Joe DiMaggio: "Joltin' Joe" DiMaggio, the nation turns its lonely eyes to you; game-dominating style of play and his super-human ability to turn the other cheek to verbal abuse. Had eight brilliant years in Brooklyn as the Brooklyn Bums won the hearts of baseball fans everywhere.



Jackie Robinson: absolutely devastated skeptics and bigots as first black in Major League Baseball. In 1947 with his revolutionary, game-dominating style of play and his super-human ability to turn the other cheek to verbal abuse. Had eight brilliant years in Brooklyn as the Brooklyn Bums won the hearts of baseball fans everywhere.

And in annihilating addition to all these technical horrors is the hard sun reflection off that green layer of facsimile; the zippered, straight - cut, odor - free, water repellent quintessence of Technology. And finally, my anger almost spent, is that cognition that nothing lives on such a field. No worm - seeking bird will ever land in early - morning dew on such a field. No rain will ever soak in urging growth; only to fall and lay in puddles awaiting internal combustion consumption of 'Zamboozie' on loan from hockey winter.

Baseball lives in Toronto and the World but not at CNE Stadium. The most beautiful, perfectly balanced, intense and serene, Century old game will survive. Seek it at Christie Pits or Leaside or at the Little League diamond nearby. For Major League Baseball: turn on the tube or fly to Chicago.



Innis is definitely not one of the most athletics - oriented colleges on campus. Our muscles develop in activities other than those included in the athletic programmes of U of T. (these particular activities shall not be mentioned in this respectable publication.) Nevertheless, Innis College does have a few teams that participate in the U of T intramural activities, and that involves enough bureaucracy and organization to keep our athletic reps busy.

This year, Sherry Glenn is the men's athletic rep, and yours truly tries to do her job within the women's athletics. We're the ones to contact if you have any questions about Innis athletics. A good source of information about sports at U of T in general is "Sportsweek", a weekly publication on campus.

Last year, the Innis women had a basketball team, an ice hockey team, a touch football team, and a volleyball team. All teams were in the "B" division, which is basically the recreational level. We won some games, lost even more, but mostly we had a good time, loosening up, and enjoying the exercise as well as the actual competition.

These same activities are available to us this year, along with badminton, broomball (also coed), field hockey, innertube waterpolo, skiing, soccer, swimming and diving, tennis, and track and field. Innis can participate in any of these sports, providing the interest is keen enough. We'll be posting information and sign-up sheets outside the I.C.S.S. office. So keep an eye out. But PLEASE don't bother signing up for an activity unless you're genuinely interested and willing to come and play on a team. There's no sense in raising our hopes too high, only to disappoint us when nobody shows up for the game.

Please feel free to contact us with any questions about athletics. You can try to phone us (good luck!); Sherry Glenn phone: 282-9937, and Ticky Piironen phone: 488-4954. Or leave us a note in the I.C.S.S. office. We'll do our best to help you. And remember: there's nothing (?) better than a bit of Participation every now and then to get your mind off all that heavy academic stuff. Hope to see your name on a sign-up list!

Ticky Piironen  
Women's Athletic Representative